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ABSTRACT

This collection of writings addresses the issue of developing a generation of aesthetically aware and involved individuals. Each of the 19 articles emphasizes art education as an indispensable force in the total school program. Together these writings form sources of inspiration and ideas for the elementary art teacher. Divided into four categories, the first group of articles, presenting a variety of ideas and theories that art educators hold, are: (1) "Advancing Art in U.S. Public Schools" (John Goodlad); (2) "The Right to Feel Beautiful" (Edward Jacomo); (3) "Elementary Art and the Open Education Movement" (Kent Anderson); (4) "The Open Classroom: An Approach to Individualized Art Education" (Charles Margolis); (5) "The Whittier School Art Center: A Studio Experience in Art Learning for Primary Age Children" (Carol Lakken); (6) "Art Education in the Rapidly Changing World" (Earl Collins); (7) "A Revised Philosophy of Art Education: To Create a World that is Humane" (Julianne Biehl); and (8) "Encounters with Process, Product, and Self-Concept" (Carolyn S. Thompson). The second group of articles offers successful teaching approaches. The articles include: (9)"A Visit to the World of the Four-Year-Old: Implications for the Kindergarten Art Program" (Jo Ann Warfield); (10) "Art Is..." (Phyllis Nelson); (11) "The Sketch Tour" (Geraldine Butler); (12) "The Three R's in Art: Reading, 'Riting, and Role Playing" (Penny Platt); (13) "Painting Poetry" (Ruth Straus Gainer); and (14) "Birds of a Feather: Perceptual Experiences with Kindergarten Children" (Edward Jacomo). Articles in the third group look at areas of special needs and describe approaches art educators have created to deal with them. These articles are: (15) "Creative Art and the Emotionally Disturbed Student" (Ginny Graves); (16) "Upward Bound Art: An Art Program for the Culturally Different" (Roger W. Bybee); and (17) "Environmental and Aesthetic Education for the Primary Grades" (Albert Sarkas). The book concludes with a section that calls for the inclusion of art appreciation and aesthetic education in art curricula that presently emphasize art making, and for the enhancing of art education's status through teacher professionalism. The two articles in this section are: (18) "Making is Not Enough" (John Stewig) and (19) "The Time is Now" (Sylvia Corwin). Some articles contain references. (MM)

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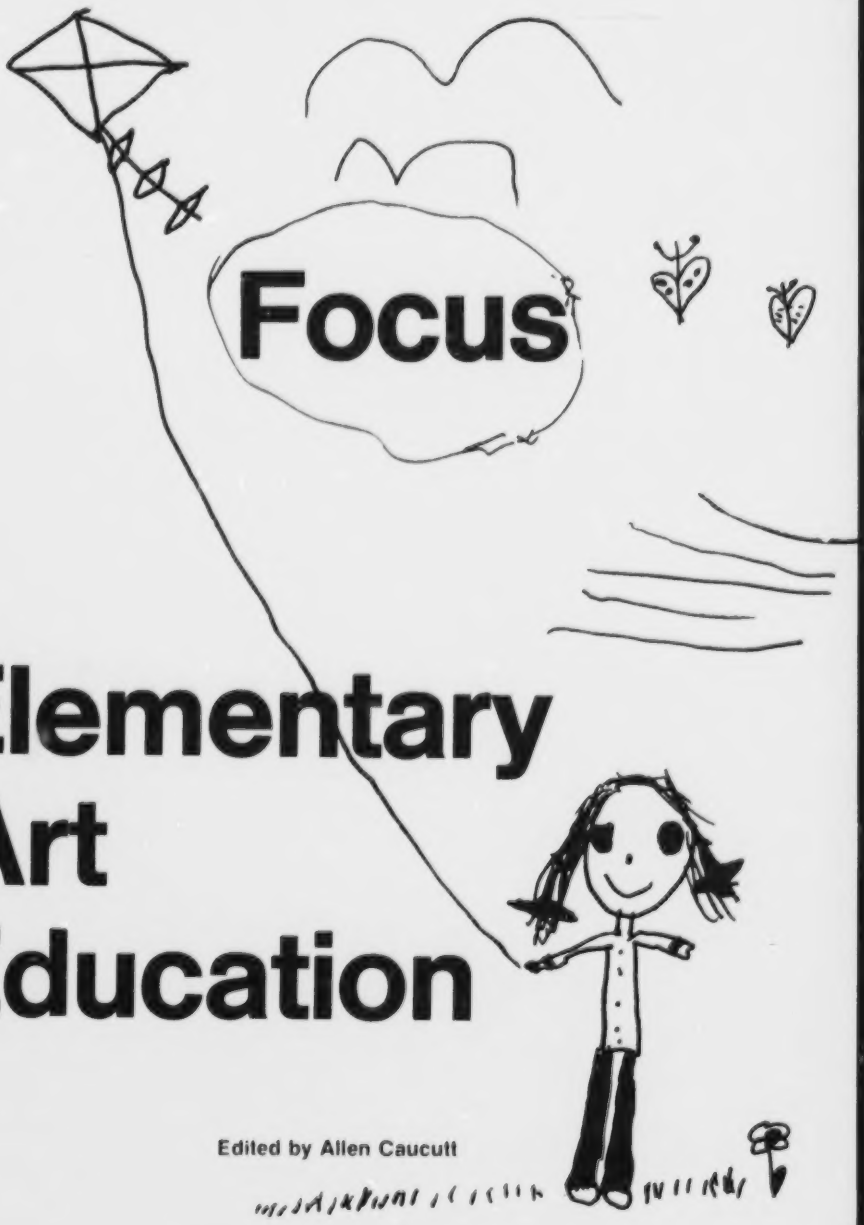

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Edited by Allen Caucutt

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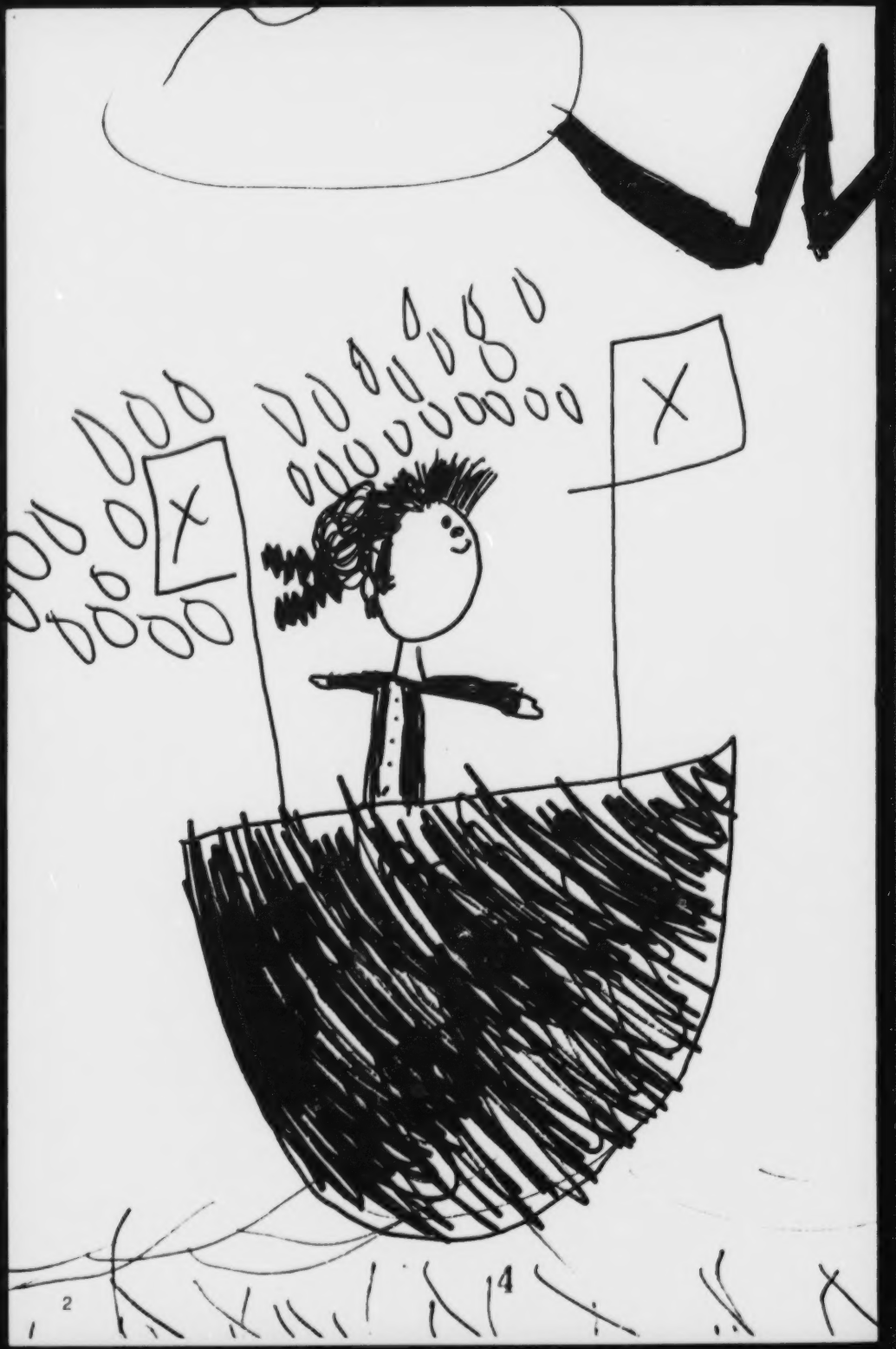
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Photos by Don Byrum

Drawings by Noelle Byrum

I would like to express my sincere appreciation to the NAEA Board of Directors for encouraging this publication and for their interest in pursuing its creation.

Selecting a group of readings for others to weigh and assimilate is a self-searching and humbling experience. Thus partially to share the experience and partially to share the burden of such a task, I asked the elementary regional division chairmen to assist with the task of selecting articles for this publication. The regional chair people are: Judy Stein, Eastern; Rose Melvin, Southeastern; Virginia Florian, Western; and Carol Lokken, Pacific; and Barbara Ames, the national elementary chairman-elect.

As art teachers, all of us must share the burden and responsibilities of helping develop a generation of aesthetically aware and involved individuals. The task may seem almost too great. But why should it? To answer, each one of us must grapple with the question alone, and hopefully come to a conclusion which will unite us. Each author represented in this collection of writings seems to suggest to us that we must try to meet the challenge of this task. We must not be satisfied with what we have, or, even more sadly, find comfort in our excuses for what we do not have. Instead, we must determine to live for that which is genuine and meaningful and beautiful; to be humane; to be personally involved; and to grow in what we are doing.

I believe that the readings in this collection offer to all who read them, ways to grow and ways to strengthen their convictions, and thus the purpose in art education.

This book presents a series of happenings, taken out of context from their actual source—the classroom. Each article emphasizes the fact that art education is not a mere "cultural elective"[1], but rather an indispensable force in the total school program and in the development of each child as an aware, creative, responsive human being.

This compilation of articles can meet many needs, some of which are: a broadened view of the field for the art teacher; inspiration for the potential art teacher; a source of ideas for the classroom teacher; and an affirmation of the vitality of our profession, for all of us. It would also make an excellent gift to an administrator or school board member.

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[1]John Goodlad, "Advancing Art in U.S. Public Schools," an address given to the First General Session of the NAEA 9th Biennial Conference in San Francisco, on March 19, 1967.

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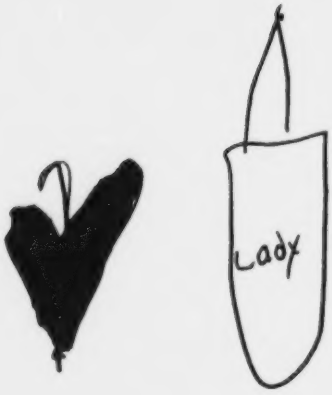

The term "art education" is a diffuse one, simply because our field is so varied, and, in fact, because we are concerned with the growth of each student as a unique individual, and as we each as art educators are individuals, each with his own philosophy, his own teaching approach, his own creative being.

This is a positive sign, for it means a vigorous atmosphere of sometimes conflicting ideas within our profession, and it allows for the constant refining and expanding of one's own views. We do have different segments within the field of art education—educators concerned primarily with the creation of art; educators involved with teaching the appreciation and judgment of works of art; aesthetic educators; those working with the problems of society—the environment, cultural differences, special education; and countless others. And within each segment there is a vast range of differences of idea and approach. Such fragmentation need not be a defeating phenomenon, as long as art educators can be open to one another, determined to grow in depth and knowledge.

This section of the collection of articles presents a few of the varied ideas and theories which art educators hold. We can learn from each one.

Advancing Art In U.S. Public Schools

BY JOHN GOODLAD. The neglect of art in our schools should be a national disgrace; that it seems not to be generally considered such is, indeed, a disgrace. I am not about to launch into a passionate plea for art in the schools; obviously, this is not the place for it.

My own position with respect to art in the schools can be stated quite simply. I believe that art in the curriculum is at least as important as mathematics, and that art holds potentiality for being a satisfying pursuit for a large number of the people inhabiting tomorrow's world.

But I am not going to harangue you in the name of art for our schools; instead, I am going to attempt to do four things. First, I shall identify some present and anticipated curriculum developments in the schools. Second, I shall speculate on the possibilities for art education in these curricular projections. Third, I shall review briefly some aspects of the present status of art in our schools; and finally, I shall make a simple proposal—it may turn out to be a deceptively simple proposal—for strengthening the position of art in schools.

A year ago, in addressing a general session of the Association for Supervision and Curriculum Development Conference,

I attempted to trace three cycles of curriculum development, from the 1950's to 2000 A.D. Let me briefly summarize what I believe these three cycles to be. Two of them are projections; one is of the present. There is still underway, quite vigorously, in the United States, a curriculum reform movement that seems to have started in the early 1940's at the University of Chicago with the work of a small group of mathematicians who believed that the fundamental concepts of mathematics were not being adequately treated in secondary education. Some of these ideas were extended by Max Beberman and his associates in the University of Illinois Mathematics Project, the first materials of which appeared about 1951. Since then, we've entered into a curriculum reform movement emphasizing mathematics, the sciences, and foreign languages; a curriculum reform movement in which both the *ends* and *means* of schooling are derived from the academic subjects. The place of these subjects is defined separately in the curriculum: not social studies but history, geography, and economics; not science but biology, chemistry, and physics. Clearly, this has been a discipline-centered curriculum reform movement. It is still vigorous, but already we are realizing that this reform movement is not likely to be the predominant one in the period from now to about 1980.

Strengthening the existing subjects of the curriculum as separate disciplines does not in itself constitute an adequate answer to our curriculum problems. During the next 15 years or so, we are likely to see a curriculum reform movement emphasizing what might be called the "comprehensive curriculum," a total curriculum in which an effort will be made to fit together subjects which previously have been treated separately. This movement in turn will begin to wane, I think, by 1980 or 1985, and a new set of considerations will begin to enter in, considerations leading to a humanistic curriculum. There will be a shift, I believe, from the important question of what knowledge is of most worth to the even more basic question of what kinds of human beings we wish to produce. We are not now giving much attention to this question at local, state, or federal levels of educational responsibility.

A curriculum properly focused on human interests and human values is a humanistic curriculum, hopefully to be achieved to considerable degree by the turn of the century. I have been told that I am far too pessimistic—that this curriculum will be achieved far earlier. I think, rather, that I am being optimistic, if one reviews where we are today and what humanism in the educative process means.

Here, then, are three overlapping cycles of curriculum reform: 1950 to 1970 and beyond—a discipline-centered curriculum reform movement; 1970 to 1980 or '90—a search for the comprehensive curriculum; and then, already beginning, a search for humanistic considerations in the schools.

What do these cycles have to say about art education? The

present revisionary cycle in the disciplines grew out of scholarly concern for inadequacies in mathematics and the natural sciences, revealed primarily in tests during and following World War II. This scholarly concern was not paralleled in art education; in fact, my 1962-63 study in school curriculum reform in the United States[1] found only a trace of this kind of concern in art education. My colleagues and I were little more encouraged by our 1965-66 study.[2] There is not yet an innovative curricular thrust in the field. The curricular movement that began in math and science was spurred and financed out of threat to our national status. I have not known any national crisis that led to a renaissance in the arts. Consequently, we cannot look to a national crisis as a basis for curriculum reform and curriculum change in the art field.

The kind of curriculum reform that has been underway has increased public awareness of mathematics and science. One scarcely picks up a popular magazine these days without finding some reference, for example, to the new math and how important it is that youngsters be exposed soon and substantially. And there have been pleas by subject specialists in these areas for more time in the curriculum, just as there have been pleas for added periods of days or years in the sciences. Does anyone think that the slice for art will be any larger if the school day, or the school week, or the school year is lengthened? I think not. More school time means more curricular time for the well-established fields. The "haves" grow stronger, the "have nots" weaker. During this period, a curriculum dialogue between the scholars of the academic disciplines and the teachers of elementary and secondary education has emerged. If there is such a dialogue of national proportions in regard to the arts curriculum, it was to us in our studies a well-kept family secret. The need for mathematics and the natural sciences as now perceived by the American people approaches the level of cultural imperatives. At best, we can only say that art is a cultural elective.

In summary, then, art has not fared well in the schools during this recent period of curriculum reform. Cycle one has been "strike one" for art in the schools. How shall art fare in cycles two and three? The answer to this question rests in part on the nature of the curriculum reform movement that actually occurs. I have already indicated what I think cycles two and three are likely to be. Cycle two is likely to be one of synthesis. There cannot be 15 or 30 or 45 separate academic disciplines in the kindergarten. There has to be some kind of meaningful synthesis of these various fields. Synthesis is going to be a synthesis of what already is strong in the curriculum. What is weak or left out entirely is not likely to be synthesized: law, political science, psychology, philosophy, and, of course, art. Only a dreamer could be sanguine about the prospective place of art in the curriculum during the next decade.

What about cycle three? On the surface, it would sound as

though art will fare better in a search for a humanistic curriculum and, indeed, I believe it will, but this is some time off and will not affect children in today's schools. Furthermore, a generation of young people growing up without adequate involvement in the arts is not likely to be supportive of the arts. And I am not at all sure that tomorrow's adults are going to perceive art as more uniquely humanistic than any other field. Is the teaching of art conducted in such a humanistic fashion that it clearly contributes to humanistic ends? I doubt that art is taught more humanistically than, say, the social studies.

Let me make a few observations about the present status of art in the schools. I concentrate on the elementary level, because here is where the foundation job must be done; here is where the beginning must be made.

My colleagues and I have just finished a nationwide survey of what is going on educationally in the classrooms enrolling children in the first four years of school, kindergarten through grade three. What is the situation? First, we encountered largely self-contained classrooms; that is, classes in which teachers were attempting to be all things to all people. If art was being taught, by and large it was being taught by a classroom teacher prepared primarily in English or one of the social sciences. In some of the school systems we visited, there were badly overworked itinerant art specialists, usually traveling from school to school, spending far too much of their valuable time on the road instead of in classrooms. Much of their time and energy was being expended on activities other than art. Second, we found limited instructional resources in this golden age of instructional materials. We found primarily textbook teaching, a prescribed text being taught in a prescribed manner. Materials included one or two or three easels for a class of 30, some watercolor paints, some small pieces of paper—conditions shockingly similar to those that I experienced in elementary school many years ago.

Further, we discovered that the standards for performance too frequently were set in advance by the teachers. For example, approved work tended to be neat and orderly, as prescribed by the teacher. This situation is not conducive to the free expression we might hope to elicit from children. We did discover, however, much uninhibited art production in the kindergarten, often in spite of impoverished conditions so far as materials and equipment were concerned. However, creative expression appeared to drop off rapidly in the upper elementary years until, by the fourth grade, it had become virtually applied art, primarily in the social studies or sciences. When we queried the teachers, we found, indeed, they taught "art," but largely to enhance some other field. It was not often art for its own sake, art designed to teach the structure and form of the field itself. Clearly, the kind of teaching now being attempted in math, science, and some other fields, teaching designed to develop understanding of the discipline, is not

widespread in the art programs of elementary education.

I noted above that expression in art seems to fall off rapidly in the upper elementary years. Much of the open expression evidenced in kindergarten disappears. Sometimes this phenomenon is explained as a factor of increased age, sometimes as a natural characteristic of pre-adolescence. I doubt this. I believe, rather, that we fail to cultivate creative potentialities. A trained person on hand to provide the kind of assistance needed could make a profound difference in the artistic expression of these children in the upper elementary years.

What is the solution to this dilemma of the absence or near absence of art in the schools? The solution is a qualified art teacher in every elementary school. The solution is not continued dependence on art supervisors, however useful such individuals may be. Hitherto, we have assumed that the best we can do, given the cost situation, is to provide supervisors in our more prosperous school districts. This I believe is exactly the wrong solution. Under such conditions art education lives always under threatening clouds. Art supervisors are the first to go in a budget pinch because, in the eyes of the public, removing an art supervisor does not reduce the ratio of teachers to youngsters and appears not to profoundly affect what goes on behind the classroom doors.

To provide a course in art education for every elementary school teacher is not a solution either, however laudable this may be from an educative point of view. The problem is organizational in character and demands an organizational solution. A certain percentage of the staff of each elementary school must be specialized in art. For example, one of ten teachers might be an art specialist. A way to do this, *without adding to the costs of schooling*, is to ride the coat tails of a significant organizational innovation. This is team teaching.

Conventionally, an elementary school is organized like an egg crate, with one teacher and 28½ students in each room, according to the national norm. The teachers, by and large, are prepared as generalists or as specialists in English or the social sciences. The production of elementary school teachers in the natural sciences, mathematics, foreign languages, and art is limited. Therefore we should redesign the elementary school to take care of this reality. Further, we should staff an elementary school systematically, not just assign so many teachers from a central pool.

Suppose we were to take a small school of 300 youngsters and 10 teachers and instead of 10 rooms of 30 pupils each, set up four clusters of 75 children each, with a social studies or English teacher in charge of each group. We have six positions still to fill in a 10-teacher school. A new opportunity for staffing is created.

We moved into such a plan a little at a time at UCLA's University Elementary School. A kindergarten teacher retired and the other kindergarten teacher was given her choice of ways

to use the extra salary. We discussed two possibilities: (1) buying all the materials she could use (this would mean she would have 50 children to teach); and (2) hiring one or several part-time teachers. Her final choice was to hire two part-time people, who were then placed under her supervision. Her plan was to teach as a team. She requested that part of a wall be knocked out between the two rooms to enable the students to move back and forth readily. We found we were no longer thinking in terms of two groups of 25 children with one teacher each; we were thinking, instead, of 50 youngsters and two salaries to be distributed according to our plans.

Now, let us return to our hypothetical elementary school of four groups of 75 students each. In charge of each group is what I call a horizontal coordinator, which means an individual whose responsibility is to envision the relationships in the whole program, to see how the parts fit together, to assure that departmentalization does not creep in. I could add one and one-half teachers to each group of 75 and let each team of two and one-half teachers work out team procedures. Or, better, I can add what I call a vertical coordinator, a precious specialist in art. I can then add additional vertical coordinators in other fields: those hard-to-get fields in which we might well hope for one teacher in 10. For a time during the day, my horizontal coordinator would be joined by this vertical coordinator in art, a person who not only understands art but who sees the curriculum in its entirety throughout the school, who works with the children from their early years to the later years in school. When this art teacher comes into the room, the other teachers don't leave: the art teacher becomes the "head" teacher, coordinating the art programs with other teachers assisting. In conventional classrooms, when the art specialist comes in, the regular teacher usually disappears. How are we going to impress on the conventional wisdom of the teaching profession the importance of art unless we involve them in an ongoing program, planned vertically throughout the school.

Through team teaching, then, specialists in fields of short teacher supply are provided for each elementary school. If we are really serious about the importance of art, we must settle for nothing less than a resident art teacher in every elementary school.

In summary, we have a disadvantaged curriculum; it does not consistently and substantially include art. We have disadvantaged schools throughout the United States; few of them, very few of them, include resident art teachers. Curriculum change in tomorrow's world will not automatically take care of these two problems: the disadvantaged curriculum and the disadvantaged school. The problem, it appears to me, is largely organizational and political. We are not going to change the situation by impassioned pleas for more art in the schools because we do not yet have a generation of citizens who are

believers; nor do we have a generation of teachers who are believers. They are not prepared in art, they are not prepared in music. Not enough of them see the critical importance of such fields.

Since the problem is, then, in my judgment, largely organizational and political, I have proposed a solution that is largely organizational and political. No doubt, in the process, I have lost home votes from art supervisors who believe that I am out to do away with them. Not at all. Nor am I proposing additional cost to school systems. Rather, I am proposing to take a fraction of the total number of teachers to be assigned to the schools anyway and to be systematic about assuring that one or more in each school is thoroughly prepared in the field of art. Finally, I propose that these specialists be made available throughout the school, from top to bottom, by means of the innovation known as team teaching. By the simple expedient of a resident art teacher in every school, we could revolutionize the teaching of art. And by revolutionizing the teaching of art, we might well enhance significantly the quality of living and the character of our culture.

John Goodlad is dean of the Graduate School of Education, University of California at Los Angeles, and director of the Research and Development Institute for Development of Educational Activities.

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The Right to Feel Beautiful

Edward M. Jacomo

Students milled around—banners appeared ready—some sat on the floor. Suddenly one boy stepped forward, approached the soapbox, knife in hand, and began to cut it. The movement was under way. This was a student demonstration. The right to be beautiful!

Today in our extremely organized, automated world, the *loss* of an individual's rights to create, explore, see, and feel is dangerously growing. In the rush to assure our children physical, emotional, and spiritual growth, we have many times caged them like canaries. Opportunities to feel beautiful are being stripped away. The urgency to straighten their teeth, give them flute lessons, and get them to Scouts on time has standardized their lives. Emphasis is on the particular rather than on the product—the whole personality. As an eight-year-old sage said it, "Beauty is a clock without hands."

Recently, in my art workshop for chil-

dren, we embarked on a project to feel beautiful. Could an experience with paint, clay, or wire help us? Possibly a visit to an elegant home. No, certainly scuba diving far surpassed that. But we do have these nice costumes here. Ah, yes! A time machine, perhaps. What could we do to feel beautiful?

I began to discuss with the children what feeling beautiful was like. At first their reactions centered around the visual experience. Could we feel beautiful without seeing? Can beauty be smelled, tasted, or heard? Several replies triggered our next motivational experience. "The taste of a tear is beautiful," piped one seven-year-old girl. "That funny kind of a smell a guy's baseball glove has is beautiful, too," responded one base-sliding young man.

Realizing that young children have not stored up an elaborate experiential or image "bank," I gathered together a stockpile of corrugated paper, fabric, wood, rope, plastic, sand, paint, lights, and a host of found materials, to provide some sort of spark for individual or group visual and sensory communication.

Our next class session found the art studio sporting a television set and an odd table covered with a sheet. "How many of you have ever had your television set go dark, but you could still hear the people?" was my opening remark. Many responded in the positive. We turned on a program and placed the screen facing the wall. The children, unable to see the picture, guessed about the visual action taking place and how the actors looked. After much discussion, we turned the screen to face us. What a delight to find you were right: the fat lady really was fat and not a man eating spaghetti. The same procedure followed, but this time the children drew their descriptions. We discussed the shapes, sizes, and types of people in their drawings. What made these people beautiful? All people could feel beautiful outside and inside, we concluded. The outside told us about the inside so many times. "Feeling beautiful is like having a balloon in your tummy," explained one child.

Speaking of tummies, our next experiment held a Houdini-type of excitement. From under the sheet-clad table a child was asked to take a small taste from one of the bowls. The bowls were filled with an array of foods to pique the palate of any gourmet. Peppermint, onions, curry powder, and bay leaves were a few of the foods. What shapes and colors did these tastes provoke? How do they tell us to move our bodies? The children quickly mixed a color and cut out a shape that was reminiscent of the taste they had experienced. Were these colors and shapes beautiful? Prints and reproductions were studied to find some of these colors and shapes. Works by Picasso, Davis, Renoir, Ben Shahn, and Matisse held special interest for the children.

Our workshops were held in an old college castle building, now filled with my "inherited" collection of found goodies. Its castle-like rooms suggested the construction of a "Feel Beautiful Machine" right in our studio. All it took was every available cardboard box in a five-mile radius, a set of scaffolding for a second floor level, washable prints, wood, tools, and washable children. In fact, a washcloth and paper towels were the last contact I had with the children as they left to go home at the end of the experience.

What would our giant machine have in it? Do we need uniforms like they wear for the Skylab flights? Could we have real lights? These were a few of the questions we wrestled with before construction began.

Hats became the identifying symbol for the "engineers" of the Feel Beautiful Machine. Feathers, papers, corks, plates—you name it, we had it. "Beautiful" hats were in progress. As groups for specific rooms in the machine formed, hat designs became representative of various committees.

With plans still on the drawing board, the wish for mechanical devices became apparent. Each child designed and constructed a control panel for the machine. Pie tins perched on top of hangers, blinking lights, and spinning wheels created an atmosphere Werner Von Braun would have appreciated.

With the control machines completed, our next step was to decide on the type of atmosphere we would create inside of the machine. Remembering the visual, olfactory, and auditory experi-

ences, we centered our discussion around types of atmospheres conducive to feeling beautiful. Weighing virtue and adversity of our numerous proposals, it was decided to have an under-the-sea room, a candy room, an outer space room, a spooky room, and a dress-up room. Each room would have the necessary ingredients to make one feel beautiful. A sliding board and ladder would facilitate passage from one level to another. The children then formed groups to work on the room they chose. "Let's have a trap door." "A real skeleton would be nice." "And real candy trees to eat," were comments overheard from various sections of the art studio. The feeling of being scared and frightened was synonymous with feeling beautiful; thus, a spooky room was in order. Festooned with bats, goblins, ghosts, and cooked spaghetti, one traveled apprehensively on to the lighter candy room.

Sand and streamers of green, blue, and purple cellophane and Visqueen plastic and tissue paper, met the visitor as he entered the front door of the machine. A six-foot whale mobile moved slowly through the under-sea room. A short sliding board trip deposited the visitor into the candy room. Crawling through a pink furry tunnel (discarded bath mats), one passed into a room adorned with candy boxes, lollipops, and soft cerise paper fringe. The outer space of "sleepy" room was positioned near two windows. The windows were covered in values of blue, casting a soft haze over this room. A glittering galaxy of stars, sun, and moon moved around on the ceiling. In this room, the children produced "found sound" tapes to give the feeling of outer space. Old box springs and mattresses allowed one to jump and, thus, the weightless feeling. Costumes, makeup, and props awaited the visitor in the last room of the machine. (The children had begun to call it a house rather than a machine.) Seated before a mirror, one could use makeup to become an old witch, clown, or Indian chief. Works by George Catlin were hung in this part of the machine house, and when a button was pressed (courtesy of a physics major), questions were asked of the children. "What did this Indian have for lunch?" "How do you think he felt as his portrait was painted by an artist named George Catlin?" "Can you put on paint like this Indian has?" "What part of his costume will you make when you turn around?"

When the house/machine was completed, we made flags to adorn the outside. Printed messages about feeling beautiful were superimposed over the colored flags. Children were allowed to record their progress with Polaroid cameras. Carefully instructed in their use, the children took pictures of significant changes in the machine/house.

The door to the art studio was in a constant state of motion as visitors from our community and neighboring communities came to go into our machine.

I am so strongly convinced that a large part of the purpose of an art experience for the child is to lift him up and out of himself. The chance to "feel" beautiful fosters close contact with all the senses of our social and physical environment, so that we can fulfill our need for an increasingly satisfying and useful involvement in our world. It seems foolish to categorize art as a brief encounter with clay, wire, paint, or wood. No longer can we feel that creative art activities are taking place if we use a new papier-mâché formula or discover a new "how-to" art process. Art experiences cannot be a tag-end of Friday encounter, but must be an involvement experience encouraging the child to use his complete "self" through seeing, hearing, tasting, touching, and feeling. Art can be a powerful growth tool when it is "experienced" rather than passively viewed. This group perceptual experience combined sense stimulation and emotional and physical responses to environments and works of art.

The experience of building a "Feel Beautiful Machine" involved the whole child in a sensory-visual activity that had a greater chance of providing him with a more meaningful and longer-lived aesthetic experience.

"BEAUTY IS NO MORE FOR THE EYES ONLY THAN FOOD IS FOR THE TONGUE."

Edward M. Jacomo is consultant in art education to the Alma Public Schools, and assistant professor of art at Alma College, Alma, Michigan.

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Elementary Art and The Open Education Movement

Kent Anderson

John Dewey once suggested that new problems cannot be met intelligently by the routine application of ideas and principles which were developed in solving different problems. "New problems," he said, "demand for their intelligent solution the projection of new purposes, new ends in view, and new ends necessitate the development of new means and new ends."[1] New educational problems have been arriving at an unprecedented rate in recent years, and innovative teachers have formulated an equally large number of instructional means to solve these problems. Interestingly enough, one of the solutions—the efforts to mesh teaching with individual learning styles that are sometimes called "individualization of instruction"—has presented new problems to the art teacher searching for means to shift art instruction from a predominantly group emphasis to one of individualization and openness.

Early attempts at individualization in the general elementary curriculum can be traced back to the late 1800's, long before Dewey stated that " . . . education can never develop so long as children are treated in the lump, merely as a class. Each child has a strong individuality . . ."[2] But some of the more recent programmatic approaches have left art activity as one of the last strongholds for *true* individuality in the elementary school program as numbers of prepackaged commercial programs stress an individualization that has more to do with pacing and duplicated instructions than with any true concern for the learning and creative capability of the individual child. One of the more promising approaches to an individualizing learning potential is to be found in the so-called "open education" movement. Whether referred to as "open education," "open concept," "open learning," "open space," or "informal education," this educational philosophy represents a wide range of related approaches designed to engage children in learning activities of their own choosing. These terms all mean different things to different people and resist absolute definition.

A statement that seems to represent a generally held global view of open education can be found in the writing of Roland Barth and Charles Rathbone:

> *Open education is a way of thinking about children and learning. It is characterized by openness and trust; by spatial openness of doors and rooms; by openness of time to release and serve children, not to constrain, prescribe and master them. The curriculum is open to significant choice by adults and children as a function of the needs and interests of each child at each moment. Open education is characterized by an openness of self. Persons are openly sensitive to and supportive of other persons—not closed off by anxiety, threat, custom, and role. Administrators are open to initiatives on the part of teachers; teachers are open to the possibilities inherent in children; children are open to the possibilities inherent in other children, in materials, in themselves. In short, open education implies an environment in which the possibility for exploration and learning of self and of the world are unobstructed.*[3]

These are idealistic words, and their presentation might provoke two very different kinds of responses from art teachers. One teacher may say, "But I've always taught this 'open' way. I encourage my children to explore their potential and the potential of the art material they are exploring. So what else is new?" Another teacher might say, "Well and good for reading, social studies, and arithmetic, but I prefer to work with children as a total class. Motivation works better this way, so does distribution and collection of materials, and discussion of pupil achievement in their art expression."

Both of these responses have a degree of validity and a degree of questionability. Art has always attempted to serve the individual child, and group processes are productive ways to facilitate art expression. An implication often lost in too abrupt a response to advocacy of open education is stated in the Plowden Report where art is pointed out to be both a form of communication and a means of expressing feelings which should permeate the whole curriculum and life of the school.

Art can be many things, and art instruction can assume many instructional formats. Effective art teachers who have always provided children with opportunities for individually expressive and qualitative art experiences will continue to do so under any organizational structure. Art teachers in open education schools who have opportunities to exploit the positive aspects of group learning situations should also continue this practice. All art teachers, however, owe it to themselves and to their students to investigate new means to provide for art experiences that will mesh with sound open learning concepts that may or may not be part of

their school district's educational philosophy.

If art is to flourish in an open education setting, it will indeed permeate the whole curriculum. It must also, however, retain its own identity where the purposes of art are served in addition to the purposes of reading and social studies. One of the major approaches to art in open learning is through the use of the learning center concept. Learning centers are designated physical areas where children can work individually or in small groups with a minimum of teacher direction on activities that relate to specific curriculum goals. One means of differentiating between open education and other forms of individualized instruction can be noted by the stress on learning centers and choice of activities in open schools, while "individualization of instruction stresses organization, objectives, and evaluation."[4]

Just as the term "open" serves as prefix to many other words as descriptive terms for informal education, so does the word "center" have a variety of descriptive prefixes. These include "activity center," "instructional center," and "awareness center." In a recent publication of the Association for Chitdhood Education International, a relationship between educational goals and centered learning is identified. "Some major goals of today's elementary schools are greater self-motivation, self-direction, and the personalization of instruction. The learning station and learning center concept appears to be one way to achieve these goals."[5]

Learning centers can take many forms, can be as individually different, indeed, as the children they attempt to motivate and serve. In his book, *Crisis in the Classroom*, Charles Silberman describes learning areas in two different British primary schools.

Item: A school in Leicestershire. In a corner where two main corridors meet, is a large table with a sign in large letters reading, "Smell everything on this table." On the table are a number of jars, of rose petals, of mixed flowers, of vanilla, coffee, cloves, and various other herbs and spices.

Item: An infant school, circa 1890, in a London working class neighborhood rapidly turning into a slum. The corridor walls are covered with materials designed to attract and engage the children. There is an 'information corner,' with a host of construction paper booklets to which children add a picture or story at will . . . There is the 'Ambler Art Gallery' with the work of a different artist featured each month . . . In the front of a hall is a "Blue Display"—a table containing a hat, mug, ribbon, jewelry, scarf, fabric, and various objects, all in varying shades of blue, carefully and tastefully arranged and draped.[6]

Art learning centers can be established both in art rooms and in other areas throughout the school. If you wish to introduce a learning center approach, begin by identifying possible areas, preferably with water accessibility if painting or clay activities are suggested. An art center may include:

1. A motivational area to stimulate visual interest through the display of weeds, rocks, shells, a looking glass, a microscope, etc.
2. An instructional media area where related books, filmstrips, slides, cassettes, loop films, etc., may be examined on an individual basis.
3. A materials area where alternate art media appropriate to the educational goals of the center can be stored and used.
4. Adjacent work space with tables for clay work, printmaking, etc.

Other general suggestions regarding learning centers include:

— Consider specific areas to emphasize content suggestions (fish, spring, leaves, imagination); areas of art (fibers, clay, drawing, jewelry); or knowledge about art (texture, design, color, architecture, specific artists).

— A broad array of materials should be easily accessible to children. Open containers on open shelves will help to

emphasize the "openness" in open education. While a great variety of materials should be provided, there should be grouping by media. Drawing tools—crayons, chalk, magic markers, soft pencils, oil crayons—might be placed in one area; paint, India ink, water containers, and brushes in another area; and yarn, string, cord, ribbon, and scissors in a third location.

— An activities center approach rather than a materials approach could also be considered. Activities centers may include the following:

A Sculpture Center—with scrap wood, hammer and nails, papier mache materials, various glues, wire, various collage materials, etc.

A Textiles Center—with wooden and cardboard frames for weaving; macrame board and pins, yarn, string, cord, and twine of all sizes; plastic and metal needles with blunt points, burlap, muslin, and various scrap fabrics, etc.

A Painting Center—with easels, various size brushes, water and paint containers, tempera, casein, and watercolor paint, sponges, rags, etc.

A Printmaking Center—with tubes of waterbase ink, brayers, palettes, linoleum, carving tools, cardboard, glue, string, etc. Other centers can be created for drawing, ceramics, jewelry, photography, and an almost endless list of more specific processes such as casting, fingerpainting, and so on.

— Consider awareness centers where children can be assisted in finding beauty in their everyday environment.

— Art learning centers can follow innumerable models. Line ideas, color ideas, shape ideas, and texture ideas are some of the concept centers around which centered learning can occur.

One last word. The impact of art should be seen everywhere in an open school. Remember that expression is a source of learning and the arts should not exist only in islands or centers within the school, but should be visible—as only art is visible—everywhere: on bulletin boards, in hallways, in the use of art elements to emphasize other learnings, and everywhere we look.

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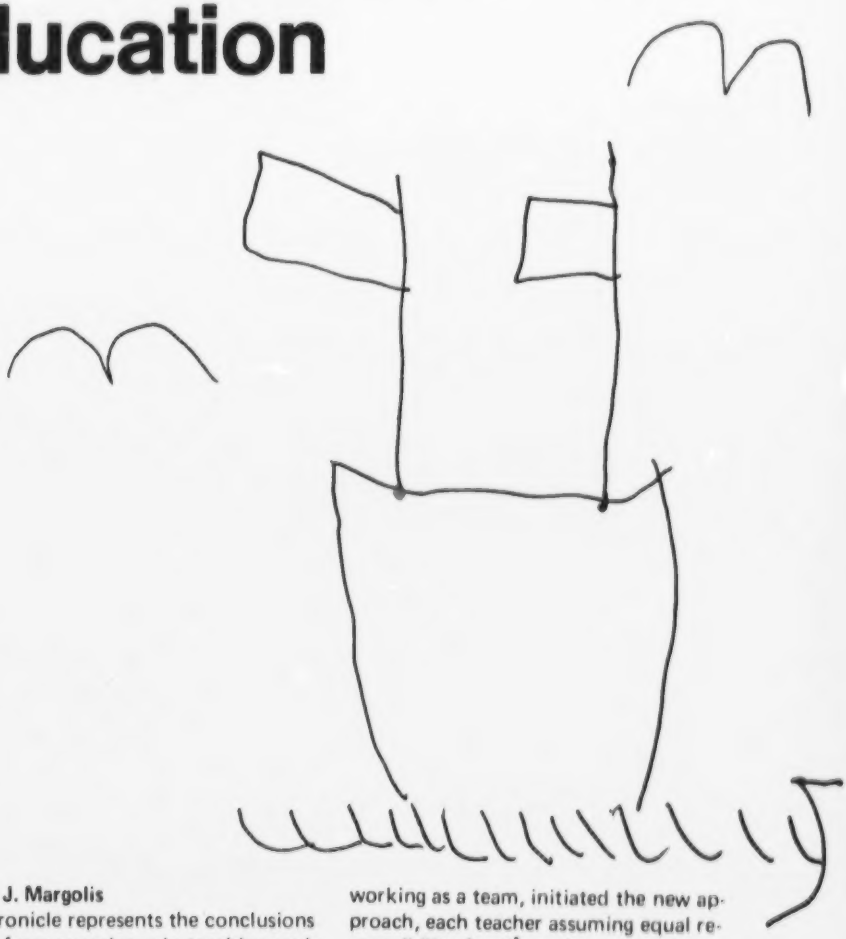
The open-classroom: an approach to individualized art education



Charles J. Margolis

This chronicle represents the conclusions derived from experience in teaching art in an open-classroom for eighth grade students at Martin Kellogg Junior High School in Newington, Connecticut. From March to June 1972, Michael Taccardi and I, working as a team, initiated the new approach, each teacher assuming equal responsibility for the entire group of students.

The philosophical basis for establishment of an open-classroom was our concern for individualized instruction and for

the effective domain of learning, as well as for some aspects of art education which we felt had not been satisfactorily resolved in the usual classroom situation.

Because the students were required to move from a standard art classroom into the new environment at mid-semester, we prepared them for the change by previewing the curriculum and discussing the requirements. Each student received a Media Sheet which listed all the areas of art in which he might work. An evaluative record of progress was required of each student. This was to be completed every second meeting, once a week.

Mr. Taccardi and I decided that the existing, arbitrary separation of students into two classes should be eliminated and the classes combined. This meant that the two of us would be administering to 30-40 students per class period. The combining of classes proved judicious, as the students turned freely to either teacher for guidance and had the advantage of benefitting from the specific background and knowledge of both.

An interesting phenomenon which evolved out of this situation was that the more experienced students were eager to assist others. As a result the entire group reached a high level of proficiency in many varied areas of art. For example, one group of students who had learned enameling with me, instructed other groups; while Mr. Taccardi's pupils, who were well grounded in graphics, taught silk screen printing to others. Those interested especially in macramé were provided cord and instruction books, and working as a group, they helped one another and did some fine pieces. One student worked completely independently on a cartoon project at which he did outstanding work. We found that as students assist one another, it is important that the teachers leave them to their own resources to the extent that discovery learning can occur. The arrangement of one student helping another proved to be an invaluable aspect of the open-classroom situation.

It is evident that students work at differing paces and that the speed at which a project is completed is not directly proportional to its quality. The media sheet was designed in response to the students' needs to perform at their own individual rates. Each student was required to explore at least two areas listed. Within these topics, he established and documented his project in terms of tools, design, goal, progress, and product. This arrangement had the added advantage that the student could control the expenditure of time. For example, a student could choose a long-term project in jewelry, which extended over a period of several weeks. Yet, he could execute several water color paintings during this time, for variety. Because the student performed in the area of his own interest, and because there was diversity of choice, self-motivation kept work levels extremely high. An environment controlled in this way finds the student exploring and participating in discovery learning by his own volition.

We have been asked: "What if a student starts a project, then doesn't want to finish?" Since each chooses a project of special interest to him, this rarely occurs. Furthermore, the instructors offer guidance so that the student does not become over ambitious beyond his capacities at the time. Occasionally a student, after a trial period, does find himself unsuited to, or uninterested, in a particular area of work. It is quite permissible for him to stop work and initiate a new project. This does not mean he has failed but rather that he has gained new information and a new incentive. Because he is not forced to endure the discomfort of having to continue something he does not like, he holds no negative associations with the project. And often as maturity and dexterity develop, he chooses to return to the original project, and to carry it through to successful completion. We found that because each student could perform at his own level of achievement, could set goals within his own capacity, and could select projects in which he was interested, more students became genuinely involved than had previously been the case in either of our classes.

The open-classroom arrangement led to curriculum experimentation. Each student's choices of areas of concentration were subject to teacher approval based on individual consultation. The student's idea was appraised and his goal adjusted according to his background, his plans, and available materials. One of the major interests proved to be metal enameling and the designing of pins, pendants, crosses, and earrings. Aluminum tooling, based on original student drawings; and rock painting, became popular midway in the course. One girl worked constantly at the loom, while several groups of girls did macrame. Silk screen and relief graphic techniques were selected by a number of students, while some of the more diligent ones worked on linoleum prints and soap sculpture. Several made independent studies of cartoon and animation techniques. Three groups worked at filmmaking. While drawing was not especially popular, some students chose to do pen and ink sketches. Those who did paintings, created highly expressive works, interpretative of individual experiences and feelings.

The integration of art history into the open-classroom was approached organically. Names and dates were kept secondary to concepts and the exploration of student value judgments. One major experiment was a unit of instruction concerning concepts in Pop art. The students were shown slides beginning with abstract expressionism and followed by examples of Pop art of the 1960's. We discussed what constitutes "good" art, art as function, and "found objects" as art. We read aloud and discussed magazine excerpts from the writings of Claes Oldenberg and George Segal to gain insight into their views and approaches to their work.

Throughout the year, interest in art of the past and the present was stimulated. The rooms were decorated with reproductions and with various art objects; and displays were changed periodically. Students were encouraged to use art resource books and art magazines. Some students related their creative work to art history; for example, one girl who had become interested in the qualities of line through her linoleum block printing, did a research study of Chinese brush paintings, deepening her own insights into possibilities with line.

During the course, progress sheets were completed regularly and were filed in the student's folder, along with his two-dimensional work. Great emphasis was placed upon the student's evaluation of himself. In this way of teaching, the product is deemphasized. Instead, the creative process and individual judgments of attitude and effort are nurtured. We found, however, that some students had difficulty filling out the work progress sheets. The terminology of these records should be selected with great care, and students require comprehensive counseling in this aspect of the program. Possibly a bi-weekly report would prove more effective.

Student response to the open-classroom approach was gratifying. Treated as responsible young adults, they fulfilled the prophecy. Unchained from their desks, they, nonetheless, behaved within the limits of good manners. Perhaps this freedom of movement relates to a kinesthetic, creative process which finds its outlet in artistic endeavor. Responsibility was concretely expressed in the assumption of clean-up tasks. Although it may seem otherwise to the incidental observer, the open-classroom is highly structured, and finds the teacher expending maximum effort to keep abreast of the varied student activities. The program must be carefully planned and its behavioral objectives fully understood by both students and instructors. Supplies must be systematically stored and easily accessible.

Though the open-classroom approach to education is not a panacea for modern education, we feel that it has definite valuable application in the art area, in terms of both creative and social growth.

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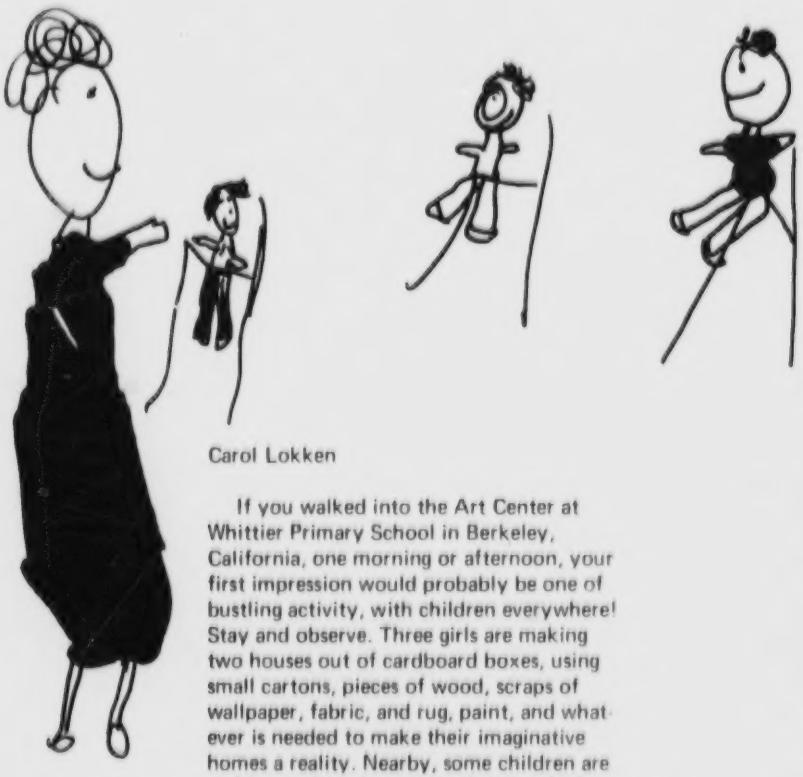
THE WHITTIER SCHOOL ART CENTER

A STUDIO EXPERIENCE IN ART LEARNING FOR PRIMARY AGE CHILDREN



Carol Lokken

If you walked into the Art Center at Whittier Primary School in Berkeley, California, one morning or afternoon, your first impression would probably be one of bustling activity, with children everywhere! Stay and observe. Three girls are making two houses out of cardboard boxes, using small cartons, pieces of wood, scraps of wallpaper, fabric, and rug, paint, and whatever is needed to make their imaginative homes a reality. Nearby, some children are making multi-color monoprints in which pumpkins and other Halloween motifs are predominant. At the next table boys and girls are carving in plaster. Near the easels a boy has converted a large cardboard box into a robot costume and is painting it with bright colors. Four children are hard at work in the carpentry area. Others are drawing with a variety of materials on a variety of surfaces. Dana is discussing an approach to figure drawing with the

teacher. Gary has mixed up some wheat paste and is making a large animal from found items which he is covering with layers of newspaper strips. Another large animal is drying nearby. Patty has read about self-portraits and is sketching hers in chalk at an easel.

If you were to visit on any other morning or afternoon, you would see an equally dynamic but completely different scene. Life in the Art Center is as varied as the individual children who come in to work.

Whittier Primary School teaches children from age five to eight, with a pilot project in setting up a learning environment for children beginning at age three. It is also an extension of the School of Education at the University of California, where this year 25 university students are working on their teaching credentials in early childhood education. The school is racially integrated; most of the classrooms are multi-aged, and most are organized for individualized learning.

The Art Center is a studio organized for individualized learning and based on flexible scheduling. Children come from the twenty classrooms in the school to work and are free to choose from any one of seven or eight activity centers during a visit.

The Structure of the Environment

The physical space of the Art Center is divided into activity centers, areas for drawing, painting, collage making, textiles, printmaking, construction, carpentry, and clay. The room, which was originally a large and well-equipped stage, was furnished for the most part, with cast-off tables and storage units not being used elsewhere in the school. Some storage units were later designed and made especially for the Art Center. A new kiln was purchased; there are now three kilns in all. The school library has served as a media center. Art films, slides, and other materials are shown throughout periodically to groups of children.

Art work made by individual children is displayed throughout the school. In addition, several larger art works which represent the collaboration of groups of

children have become permanent additions to the school environment. These include three large murals in the cafeteria, a stitchery mural and several large animals in the library, two ceramic tile friezes in the teacher's conference room, a large weaving in the second floor hall, numerous child-made posters and even some large litterboxes. Two super-8mm films, "Art is Fun" and "Kids are Doing Art" were children-teacher projects. A 1971 calendar using photographs taken by Whittier children showing children in action and including the name of every child in the school on his birthdate was made possible through the acquisition of a 'mini-grant'.

An audiovisual alcove where films and slides can be shown is planned in this area. There will also be a display space for visual materials and room for manipulatory games for art learning.

The Structure of Teaching-Learning Behaviors

The teaching-learning process is accomplished by a close rapport between teacher and child, through suggesting, telling, improvising, experimenting, imagining, inventing, manipulating, and questioning.

The teacher's tasks include setting up activity centers, helping children make choices when this is necessary, teaching new skills and techniques, encouraging children to extend learning by means of questioning, talking with children about their work and their art experience, and helping them to compare one piece of work with another.

The children's tasks include the making of choices, learning and practicing new skills and techniques, teaching others, thinking creatively, talking about their work and the work of others, and developing good work habits.

The Structure of Art Learnings

Art learnings range from seeing, distinguishing between and naming processes, tools, media, and elements of art, to the

extending of art ideas, the invention of new ways of making art, and the criticism of art works. These are a part of the Art Center program at all times, and any combination of them may be emphasized during any one visit by a child to the Art Center.

The use of vocabulary: the naming of processes, tools, media, and qualities in art, is a part of the Art Center experience. Children learn these terms while they are working. In addition, there are many labels and signs in the studio which are for the purpose of teaching children to use and read art words.

Children are instructed as individuals or in small interested groups in the use of tools and in the techniques of the many processes of art. An objective is to help children know how to apply what they learn to future projects, with the goal of being able to work more independently and creatively.

Sources for ideas for art are the child himself, other children, the teacher, seasons of the year, nature, daily life, other peoples, places, and times, and the other arts. Children usually come to the Art Center with ideas for art which stem from their interests, experiences, and background. Often a child comes with an idea, it catches on and soon a number of children are working with a similar idea. What the possible art learnings are in these experiences, and how such knowledge may be developed and continued are of concern to the teacher, who must determine her role and her teaching strategy in each situation. The teacher also acts as a source for ideas through the materials which she sets out at each of the activity areas. For example, the emphasis may be on a particular art element, a holiday theme, use of materials from nature, the art of a particular ethnic group, and so on. Thought is given to the ways a theme can be approached through media and combinations of media.

Children are encouraged to talk about and critically examine their work. This ranges from describing what has been made, to comparing two art works made from the same medium, to discussing and comparing present art learning with art

from the past. The goal is to increase children's ability to accept and value their own art work and art work in general. Some criteria used for evaluating what the child learns from his experiences in the Center are: The child likes working in art and demonstrates that he cares about the work that he is doing while it is in progress he enjoys seeing his work displayed in the school; he tells that his art work is on display at home in his room or other parts of his house; he respects his work and also respects the work other children are doing; he is willing to teach others something he has already mastered; he works independently, using his own ideas both in the Art Center and while working and playing in school and at home.

Conclusion

This is the third year the Art Center has been in operation at Whittier school. The Art Center concept is much closer to the true nature of artistic behavior than the more traditional ways art has been taught in the public school, but it is an innovative approach. It has proven to be compatible with the educational philosophy of the school, which has moved toward more informal approaches to learning. The Art Center idea has spread to four other primary schools in the city, with two centers started last year and two this year. Each has its own character, but each is essentially a studio where children come to work in an individual way.

An intriguing question is what impact would 10 to 13 years of such experiences have on these same children – on their understanding of art and their ability to express and to form? The Art Center approach has promising implications for the future.

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Art Education in the Rapidly Changing World

Earl L. Collins

Present conditions in the world indicate that education must assess its purposes and procedures. Critics of education are becoming increasingly numerous. They express concern regarding outmoded philosophies and practices and educators who are highly resistant to change. To many, the rapidly accelerating rate of change in all areas is overwhelming and almost incomprehensible. Tomorrow is here before yesterday is finished. Critics such as Alvin Toffler in *Future Shock*[1] and Charles Reich in *The Greening of America*[2] and Marshall McLuhan in *Understanding Media*[3] deal with the issue of educational relevancy as it relates to a continually changing world. Marshall McLuhan has accused education of "marching backward into the future" and suggests that "children interrupt their education to attend school." Most attempts at relevancy are superficial due to a failure to analyze the needs of the learner, who is confronted with constant and rapidly accelerating change throughout the world.

The inability of education to achieve relevancy is causing it to become a mindless juggernaut pursuing the indoctrination of individuals to perform in a materialistic system which values things and organizational control over human beings. Indoctrination which emphasizes technology and science has resulted in schools which are fragmented and isolated from the social and biophysical needs of today's world. Representatives from each subject area have demanded increasingly greater amounts of the student's time in order that more specialized facts and skills might be poured into the learner. If this is educationally justifiable, the accelerating production of information and materials available to mankind makes it impossible to achieve.

If man is to have some degree of individual sovereignty and ability to understand and cope with the major issues confronting him, human values must be emphasized rather than materialism and the programmed organization of the corporate state.

Individual rights and freedom established by the Constitution are rapidly being lost in what Charles A. Reich refers to as the American Corporate State. The erosion of these rights and freedoms has progressed almost from the writing of the Constitution, but increasingly since the Civil War the impersonal aspects of rationalism and scientific management have dominated our lives. This dominance is so pervasive that individuals and institutions accept it as the mode of life and still cling to the myth that the libertarian, pluralistic, and populistic American Dream still exists. The regulatory nature of the Corporate State utilizing the technology of computerization and the conditioning of individuals through general education and mass media appears to be such that if increasing emphasis is continued to be placed upon a managed government rather than upon individual sovereignty it will be only a short time before we will live in a managed society similar to that described in George Orwell's *1984*.

Another issue that confronts us is the rapid deterioration of the *quality of our environment*. An overwhelming lack of aesthetic sensitivity and literacy has resulted in cities which are devoid of aesthetic quality and which are eclectic gatherings of some of the worst examples of community development. Vast areas of the natural environment have been visually polluted with billboards, power lines, expressways, litter, and the "tearing up" of the earth and its vegetation. This destruction of the environment is a direct result of its exploitation for material purposes as well as a lack of sensitivity and understanding regarding the fragileness and aesthetic qualities of the planet.

Western man has been dominated by the concept of literacy being of a written or oral mode of expression based upon the alphabet. This narrow understanding of literacy related to *communication* has caused a lack of understanding regarding the many modes of expression found in the arts and the area of mass media based upon electric technology and graphic reproduction. A literate, feeling human being is one who understands that there are many modes of formal and informal symbolics which provide information and cues of both a knowing and feeling nature. The lack of literacy in this area has provided the opportunity for people to be manipulated and to be offered generally inferior and distasteful forms of artistic expression.

If education's goal is to provide the opportunity for the development of human beings who can act on these and other major issues in a knowing and feeling way, these issues should then become the basis for organizing the content of instruction in all subject areas. None of these issues can be dealt with

effectively in a fragmented, isolated manner by people who are aware of only one aspect of the issue. In order to understand them, it is necessary to provide holistic educational experiences. Such problems have a transcendental quality which might provide the framework for organizing the content and processes of all subject areas. The major issues of *change, environmental quality, individual sovereignty, communication* and others such as the *contraction of time and space* and *world interdependency* are limited in number but highly complex in nature. Educating people to deal with them involves conceptualization utilizing cognitive, affective, and psychomotor experiences. There is a need to provide a learning environment which values human beings and one which permits them to be involved in inductive processes of learning which will hopefully foster their intellectual and creative abilities.

Our changing world and the expanding body of knowledge and materials available to man requires that art instruction be organized around concepts which in turn will lead to an understanding or generalizations which relate to major issues. The confusion and lack of ability to determine what knowledge and materials should be "covered" can be eliminated by selecting those which are most significant in helping the learner to understand a few generalizations related to major issues. Critics of education such as Neil Postman and Charles Weingarten in *Teaching as a Subversive Activity* contend that the American education system has been involved in dealing with a great amount of trivia which is presented in a haphazard manner or in a highly structured system which alienates and stupifies the learner. In either case, the learner fails to find significant meaning for the information and experiences he has received. Art educators have also been guilty of presenting fragmented, isolated and trivial information and activities. Art education in the American public schools has not adequately fulfilled its stated goals, some of which would provide opportunities for the learner to become socially conscious and self-actualizing. These goals emphasize the humanistic aspects of the major issues confronting us. Art education will continue to be considered by both students and the educational establishment as having lower educational value than the so-called basic subjects unless it provides more meaningful, socially relevant educational experiences.

Emphasis upon the making of art products and the lack of experiences in the realm of viewing, discussing, and contemplating natural and man-made aesthetic phenomena as it affects man's existence limits the scope of art education. Art programs which are primarily limited to the studio processes seldom provide opportunities for the learner to consider *why* these activities might be of importance in understanding problems such as environmental pollution or social revolution. The provision of art education offerings in a school system does not assure that any of its goals such as developing creativity, aesthetic sensitivity, and perceptual awareness, self-actualization and social consciousness will be achieved. For example, one

need only look at the characteristics of creative behavior and find that most art programs do not provide for the development of creativity but rather in many cases hamper its growth. This is evidenced by lock step instruction which is presented in periods of time which are too short with little or no opportunity for individual exploration, problem solving, and closure. There is a need to examine the practices of art education as they relate to its generally stated goals and the changing nature of our society

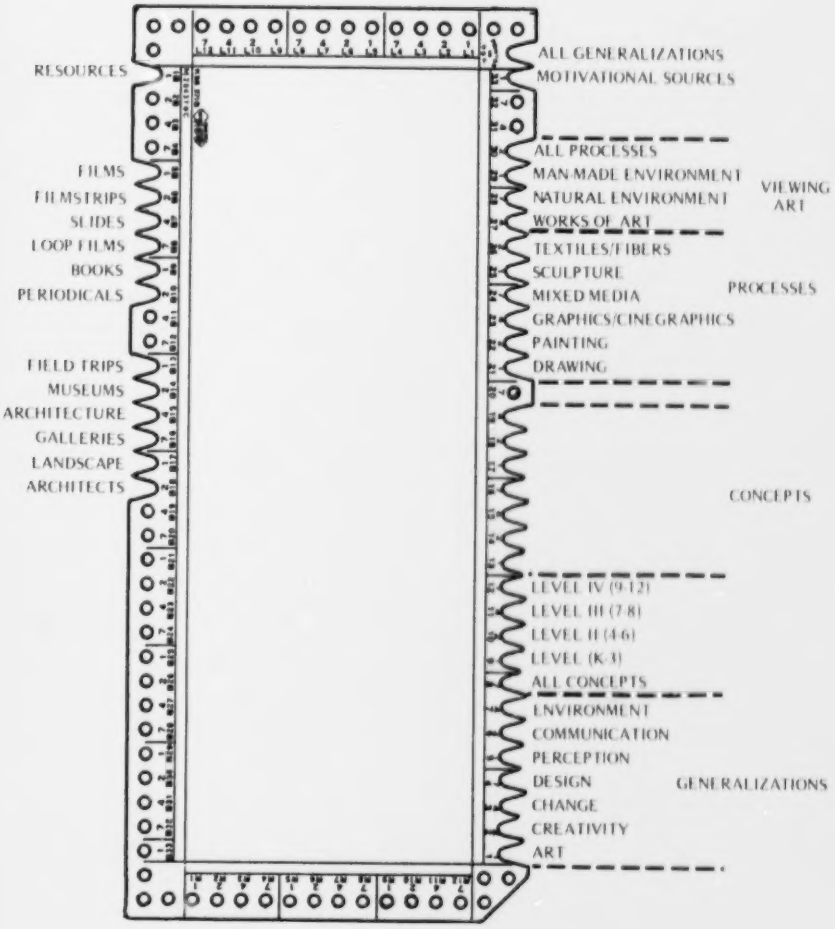
Procedures in Planning a Conceptual Art Curriculum

The concern is to maintain the integrity and uniqueness of the discipline of art education and to provide opportunities for the student to not only participate in a personal mode of expression but to also relate these experiences to present and future social conditions which do and will confront him. The emphasis upon a conceptual approach to organizing art education experiences is one mode by which the diverse elements of art education can be organized in a holistic manner The Wisconsin Department of Public Instruction recently published a bulletin entitled "Conceptual Approach to Art Curriculum Planning, K-12."[5] This guide is fundamentally a position statement stressing curriculum development as outlined in Figure 1.

FIGURE 1

K-12	PLANNING FOR A PARTICULAR LEVEL				
Generalization	Concept	Objectives	Related Motivational, Informational Resources	Appropriate Learner Processes	Synthesis Evaluation
			..	..	..
	Concept	Objectives	..	..	..
			..	..	..
			..	..	..
	Concept	Objective	..	..	..

FIGURE 2.


RESOURCES
FILMS
FILMSTRIPS
SLIDES
LOOP FILMS
BOOKS
PERIODICALS
FIELD TRIPS
MUSEUMS
ARCHITECTURE
GALLERIES
LANDSCAPE
ARCHITECTS
ALL GENERALIZATIONS
MOTIVATIONAL SOURCES
ALL PROCESSES
MAN-MADE ENVIRONMENT
NATURAL ENVIRONMENT
WORKS OF ART
VIEWING ART
TEXTILES/FIBERS
SCULPTURE
MIXED MEDIA
GRAPHICS/CINEGRAPHICS
PAINTING
DRAWING
PROCESSES
CONCEPTS
LEVEL IV (9-12)
LEVEL III (7-8)
LEVEL II (4-6)
LEVEL (K-3)
ALL CONCEPTS
ENVIRONMENT
COMMUNICATION
PERCEPTION
DESIGN
CHANGE
CREATIVITY
ART
GENERALIZATIONS

Curriculum planning should begin with few generalizations which would be based upon major issues confronting mankind. *Generalizations* in this guide are defined as being complete statements expressing an "underlying truth" which is always subject to further consideration. They have broad application based upon relatively stable knowledge rather than being subject to frequent change. These generalizations are pervasive and should influence teaching and learning at any level of instruction. They may serve as a keystone under which concepts and procedures may be organized.

Concepts are described as variations of generalizations. They tend to be more closely related to a particular age level of understanding or a specific course offering. They are more specific in nature and more numerous than generalizations.

Generalizations and concepts are not to be taught as words or facts *per se*. They should not be memorized, but the students should arrive at them as discoveries through selected things, persons, events, processes, and relationships.

The first step in planning instructional units involves the selection of a generalization to be explored in a variety of ways and an inductive manner.

The second step then is to determine which concepts relate to the generalization and are considered to be most appropriate for a particular level of learning.

The third step relates to writing of objectives. These selected concepts are to be analyzed to determine what sort of experiences, attitudes, and behaviors might be appropriate for the understanding, valuing, and responding to the elements of the particular concept. These factors are then stated as *objectives*. The objectives might be of an overt or covert nature; they might be of an immediately observable type, or long range in nature.

The fourth step in planning involves selecting appropriate *informational/motivational resources* which will help the student to discover information and feelings related to understanding, valuing, and responding creatively to this stimulus.

The fifth step in this planning model involves selecting appropriate *learner processes* related to creating works of art, viewing aesthetics, or other modes of creative, aesthetic response.

The final step relates to developing *synthesis and evaluation* procedures, the purpose not being to reward or punish the student but to assist him in analyzing, contemplating, and communicating his discovery and responses resulting from an involvement in this educational experience. This evaluation process might also provide the instructor with some insight as to whether or not he has provided the most appropriate opportunities for the student to explore in a variety of ways, ideas of significant consequence.

Determining What is Worth Knowing

The development of conceptual curriculum guides is an extremely difficult task inasmuch as the major emphasis in art

education has been upon the studio processes and defining the characteristics of individual creative and mental growth. Resources identifying specific concepts related to the discipline of art or to generalizations as described in this article are extremely limited. Most of these concepts must be extracted from significant writings in one or more of the various realms of man's concerns. This process was used by the Central Mid-western Regional Educational Laboratory in identifying approximately 1200 concepts related to the arts.[6] Selecting concepts which are considered to be of most value in organizing learning experiences which will give opportunities for students to discover meaning related to major issues or generalizations is an essential and critical process. Dr. Roth, Professor of Conservation, Ohio State University, identified, from relevant writings in conservation, what were considered to be 112 significant environmental concepts. These were reviewed by university scholars representing forty various disciplines. These concepts were each given a weighted value and ranked on a scale ranging from essential to unacceptable.[7] This sort of analysis regarding the appropriateness and validity of concepts is necessary if we are to avoid being overwhelmed with not only skills and facts but by concepts as well.

The identification and utilization of informational resources which will provide expanded insights and a stimulus to respond in a creative, aesthetic manner to a given situation is extremely important. Most art programs are almost completely devoid of printed and audio-visual resource materials. Community re-sources such as museums, guest speakers, demonstrators, and the like are seldom utilized. The development of perceptual and aesthetic sensitivity is a goal of art education, and yet most of the art activities which emphasize sensory perception are based upon internalized experiences or, more than likely, verbalization. In order to expand the student's aesthetic awareness and knowledge of critical issues, it is essential that a vast array of resources be identified and acquired. In addition to the above-mentioned elements, it is necessary that printed materials, slides, films, filmstrips, and loop films pertaining to aesthetic factors, whether they are identified as art or science or social studies, be identified and readily available for student and teacher utilization.

There are basic skills, principles, and areas of knowledge unique to the discipline of art education. They should be analyzed and identified according to the various levels of learning in order that there is some assurance that these elements will be made available to the learner during the instructional process. It does not appear to be necessary to "cover in depth" the entire field of drawing, painting, print-making, photography, art history, ceramics, art metal, and other so-called major areas of art, but rather that the basic processes be identified as being important to be known in order that students may develop reasonable skill and knowledge in these areas.

Evaluation and grading should not be confused. The purpose

of establishing evaluative criteria is to assist the student to assess and synthesize the knowledge, feelings and responses involved in the learning process. This might take the form of teacher-pupil discussions, class discussions, anecdotal records, individual folders or collections of work, written examinations, or any other number of procedures.

An Information Retrieval System for Curriculum Planning

This mode of curriculum development is extremely complex inasmuch as the teacher must coordinate a variety of resources, learning processes, and evaluation/synthesizing procedures which will provide a variety of insights related to the concepts and which will allow for a reasonable variety of individual responses to the problem. In developing a guide based upon this model at the local school level, it was found that the volume of resource materials and art processes became too cumbersome and inflexible when printed, bound, or placed on index cards. The recording of this information on keysort cards, Figure 2, provides an information retrieval system which is compact and permits the retrieval of all information related to the instructional program according to generalizations or a variety of other categories. Since each piece of information related to the instructional program is placed on a separate card and notched for retrieval according to appropriate categories, this system allows for a curriculum resource bank which is constantly evolving through the modification and elimination of the cards in the system, or the inclusion of new information. A variety of printed statements and guidelines may be developed from this resource bank which may serve such purposes as lesson units for teachers or for students working independently.

The keysort system has been used both by art teachers for curriculum planning and by high school art students pursuing independent studies. There has been occasional negative reaction to the organization of curriculum components in this manner. The fear that this is a process which is too mechanistic is usually the basis for negative responses. Mechanism or rigidity has not been shown to be a problem; but rather the system allows for greater flexibility, eliminates the need to "plow" the same ground each time the curriculum is revised, and provides a variety of choices which pertain to a particular situation. It does not "lock in" the curriculum planner, since it is his system and the organization and determination of appropriateness of relationships of the various factors are his own. This information retrieval system is not an end in itself but rather a tool which will enable the art educator to utilize his planning and teaching time more effectively and imaginatively. The organization of curriculum information in this manner requires that the user be personally involved in decision-making, which is not always the case when curriculum guides are printed and bound and placed on a shelf or in a drawer.

Art education in the American schools has changed very little in the past thirty years. This is not due to a lack of re-

search and development in the area of aesthetics, but it might very likely be caused by the dichotomies that exist in the field of art itself. Art educators must examine their practices to determine how effective they are in assisting students to understand and cope with the needs of this changing world. It is necessary that we examine our assumptions that what we do fulfills the goals we state for art education, which will hopefully lead to a humanizing of the educational process.

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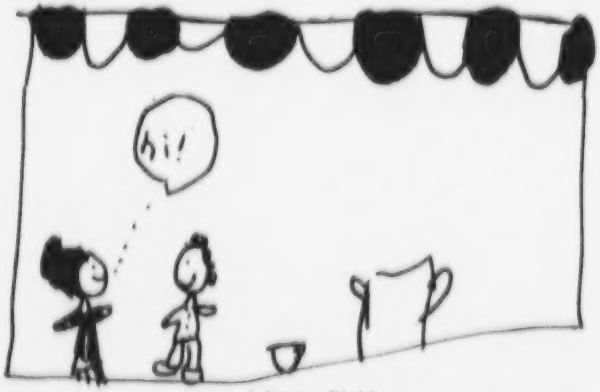
A Revised Philosophy of Art Education:

To Create a World That is Humane



Julianne Biehl

People do "care" about art. The whole world was affected by the senseless damage to Michelangelo's "Pieta" in St. Peter's Basilica in May. The compassion aroused by the disaster was a result of the anger not only over a marred piece of marble, but also over the damage to an aesthetic experience which men all over the world have shared for centuries. Whether the sharing was at first hand or through pictures, whether it was intellectual or intuitive, is not of prime importance. The common bond is the "caring", the feeling that the beautiful belongs to and is important to all humanity.

Research and literature in recent years have emphasized the importance of the art teacher's role in the development of a humane education. There is a tremendous challenge to us all to live up to the directives proposed. Recently Charles M. Dorn stated that the time of silence should be over.[1] I want to second the motion. I think that we are quickly moving toward a common philosophy in art education. This philosophy will mean teaching art as humanism. It will mean a personal compromise of viewpoints for some. It will mean growth for all.

I would like to offer first a revised definition of art education in which an attempt has been made to synthesize all the current trends: Art education is an ex-

perience of total human growth and art awareness in the realms of cultural, environmental, and aesthetic education. This includes development of skills and feelings, of knowledge and know-how, of tolerance and sharing.

What I like to term "the personal ecological movement" of art education is the trend toward the refinement of teaching. Just as the artist and craftsman perfect their product to fit the material and tradition of the time, so should today's art teacher strive to improve teaching as being adaptable to the "material", which is the students, and the age in which we live. The important thing is why we do what we do "today" We are influencing young people who are living in a constantly changing situation. Are we not committed to be an adaptable and adapting influence to them, their present culture, and their future society?

Busywork is not the answer. Production without meaning is merely a storage problem. By revising one's philosophy, teaching becomes, in reality, easier. In order to structure lessons, you start with the aims:

Total human growth. The personal growth of each student is important. In a large class it may be necessary to teach the whole class as if you were talking to each one individually. Only a few will become artists, but there are many skills which can be developed in the art room technically, perceptually, conceptually, socially, etc.

Cultural education. The understanding and transmitting of one's heritage as well as that of others can be taught through the arts, crafts, and everyday articles of all cultures. All can become involved in our artistic heritage and in the futrue.

Environmental education. Foremost in our thoughts today is the production of an ethic for all which will preserve the present and save the future. Artists have the obligation to contribute; all have the potential to influence what society becomes.

Aesthetic education. This involves developing sensitivities to the aesthetic experience in all of the previous categories.

Planning unit lessons in technique and knowledge around these categories would result in more successful teaching than the old "do anything you want to do" routine. The choice is dependent on pupil interest and teacher ability. Outside help can be used for consultation and demonstration.

It has all been said before, you say? Yes, but have we all listened? Do we, as Linderman suggests, need a national curriculum guide to get us all on the right track?[2] Just how can we educate all the nation's teachers? There is a movement to update the teacher education programs to be consistent

to the trends. In the classroom, however, the change is up to the individual teacher or school district. There are still situations of busywork, of the development of hand skills without the accompanying personal growth of art knowledge. It is difficult for a teacher to know what is going on in similar situations in other school districts or parts of the country. One way to do this is through membership in a professional organization such as the National Art Education Association (NAEA), which provides publications covering all aspects pertinent to today's trends. Their potential for the re-education of in-service teachers is great. I speak from personal experience as a former member who has recently rejoined NAEA. I have learned much from *Art Education, Art Teacher, Studies in Art Education,* and *Issues in Art Education.*

The problem of re-education may not be as overwhelming as first appears. Art teachers come in all shapes, sizes, and colors, but one of their common traits is the ability to adapt. When a watercolor or a print goes wrong, before discarding, we all look with a critical eye to see what could be done to salvage it. Supplies run short, and we learn to make something out of nothing. Most art teachers, if made aware that they are out of step with the times, would turn their critical eye on self and methods.

Periodic self questioning helps: "Are my pupils growing in skills *and* knowledge? Are they learning from each other as well as from the teacher?" An essay assignment at the end of a project could be enlightening as to what the student thinks he has learned. Student comments such as the following show that a learning experience took place:

> "Our group built a space to live in out of big Tinkertoys. Then we transferred our construction to line drawings and did individual designs of what our building could look like. Some of us went on to draw a city for the future . . . I have learned to think more about good and bad use of space. I have rearranged my bedroom."
>
> "I learned to cut a wood block in large simple positive and negative shapes, something like the German expressionists did. I tried to show the way I feel about drag racing, not just the way the car looks."

However, an answer such as "I painted the picture of a horse", could indicate that only a supervised

"activity" occurred.

Theoreticians are busy attempting to devise evaluative tests which will measure the extent or depth of perceptual development. Until we have such instruments in our hands for classroom use, we must rely on our own ingenuity. Repeating a technique or an assignment at a later stage of development and comparing the results is one way. Setting up goals in terms of fundamentals to be grasped or techniques to be learned is another. Every teacher has his personal solution to evaluating, but it, too, becomes easier when a structure of objectives is understood by both teacher and pupils. True growth on the part of the pupil and the teacher comes from self-realization and mutual respect. The earning of a grade is not a reward but an indication that one is growing in knowledge and skill within certain areas. In a humane classroom situation, the covert or hidden achievements have to be translated somehow into terms understandable to all. It is difficult, but it is part of the teacher's challenge.

Re-education toward these goals consists of an honest look at self, a renewal of interest in research and literature in art education, and acceptance of one's pupils. A teacher who cares about his own education, as well as the pupils', is going to be a teacher who cares. Caring can be learned through a demonstration of technique in the same way as watercolor painting or rug hooking. Feelings for stone or a block of wood are just a step away from feelings for each other. Teach your students to care: for themselves, for each other, for their society and world, as well as for the art they and others create. Caring and creating can be both aesthetically pleasing and contagious. Perhaps the creation of a humane world will be the result of an epidemic of art education.

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Encounters with process, product, and self-concept

Carolyn S. Thompson

"Today is art day! What are we going to do today? I like today because I like art. Will we paint? I like to paint. I like to feel the brush slide across the paper and watch the slick stream of color flow behind it, all wet and gooshy. My inside tickles as I watch wet colors blur together in fingery webs when two different colors touch each other. The smell of wet paper, the funny things paint does when I blow it across the paper, the magic rings it makes when I drip colors into each other. Oh, I like to paint! I wish we could paint just anything. I'm not too good at painting horses or flowers or some of the other things that we do, but I sure do like to paint paint! Maybe we'll draw. Drawing is fun. I can't draw like Joey, though. He's the best drawer in our class. He draws monsters better than anyone. I bet our art teacher can't draw monsters like Joey does. I draw my own monsters sometimes, and sometimes I just make marks with my pencil. I make fancy patterns that look like they are moving, and other times I draw goofy people with big heads and fat stomachs. The other kids always want me to draw Goofy Gus—that's my name for him—it's my goofiest yet, and everybody thinks he's the greatest. I like it when the other guys want my drawings of Gus. I guess I've made millions of him. Sometimes when I'm lonely I'll make a drawing of Goofy Gus 'cause he's lots of company (once in a while I add something new just for fun, like the hairy wart on his nose that I just made!). We do lots of things together, and all the guys we know wish they could do all the things we do. Once in a while we teach them. Drawing's fun. It's better than most anything. You can draw any old time 'cause you only need a pencil and a scrap of paper. I don't draw so good with crayons. They make such big lines, and I smear Goofy Gus' face when I put his eyes on. I even draw on my school books sometimes. I don't really mean to hurt the books, but it just seems to come out of me to draw even

when I'm not thinking about it. It makes me feel silly when the teacher yells at me for drawing when she wants me to pay attention, and the other kids all laugh. They tease me when she fusses at me for not doing my work, but they like Goofy Gus, and that makes me feel good! Oh, wow! there's the bell now. It's time for art. Wonder what we're gonna do today?"

And therein is the moment of truth. The materials are ready, the class is there, and behind the eyes of the thirty or so faces that are arrayed before the art teacher, race many thoughts. Mixed up in the excitement of just being there, are degrees of self-assessment such as those in the preceding paragraphs. The anticipation is tempered by hurried assessments in terms of personal capabilities, peer comparisons, and teacher expectation from which a complex response will be formulated as the student prepares himself to come to terms with the problem about to be presented. Each response will be as diverse as there are individuals in the class, and the teacher who has insight into the ways of children will understand that the level of emotional security and maturity attained by each child will have more bearing on his solutions to the problem than will his intelligence or physical characteristics. Children who feel threatened from any source will have difficulty even starting, while those who fear nothing will charge right in whether they understand the problem or not. Such confidence comes from success, series of success experiences in all facets of existence, and this is the nourishment of the self-image. The self-image, or self-concept, has been described as a key to human behavior, and that behavior is consistent with the self-image; when one feels adequate, expression comes easily, but when one feels inadequate, creative expression is blocked.[1]

Children's art expression seems to undergo a metamorphosis about the age of ten years, but instead of changing from a searching caterpillar to a radiant and soaring butterfly, it reverses, moving from the high flights of invention and fancy to the restrictive movements of the imprisoned snail. Although there is a spiral in expression from the realms of imagination into moments of idealistic realism between ages 10 and 13, this is not in itself an indication of loss of creative ability. However, self-evaluation coupled with new awareness of adult attitudes and the search for approval initiates an "I can't" attitude that too frequently is perpetuated by inflexible demands of quality-conscious art teachers and older relatives and friends. "I can't . . .", "Oh, it's no good . . .", or "My parents say art isn't important, anyway . . ." are kinds of voiced negativisms that build defenses around the inner self and in a sense present a sort of apology to all comers that artistic expression is not the greatest asset possessed and is not to be confused with other attributes that will sustain the instinctive drive to have worth, to excell at what one does seriously. If a positive attitude of "I can . . ." or "I will . . ." can be established at this crucial point, however small the degree of success, the outer limit of one's self-esteem can be extended, and extended, and extended.

An aware, perfectionist nine-year-old put a yarn picture he was building aside in a huff, moments after the motivation was given and work had begun. He could not make his hands and the materials work as quickly and completely as his mind did. "I'm not going to do that! No way, man!" The design fell to the floor abandoned as his eyes roved over the room noting the progress of his fellow classmates. His statement was more one of despair, made to himself, than an act of defiance. He was addressing no one in particular, but it was obvious that he was announcing that should he *not* accomplish the task at hand it would be because he hadn't really cared about it instead of its being too difficult for him. In his self-image, he saw the end accomplished instantly, and therein was ahead of everyone else, a champ. When the conflict of self-image and manipulative skills arose, he sensed defeat and possible ridicule for being slow, and he refused to put himself in that position. As he observed the difficulties the others were encountering, he realized his abilities were not challenged, he re-

trived his work with an air of "Oh, I guess I'll do it" secretly knowing he could really do the job better than what he saw, and more quickly. His confidence was restored.

In another instance, the student sat slumped at this desk nervously pulling at his pencil and glumly surveying the activity in the room with furtive, darting glances. His face was tense, and his whole body seemed tight with anxiety. He was muttering to himself as materials were distributed and snatches of such phrases as "I'm not gonna", "Art's no fun", "Art's not important, anyway", "My Dad says art's for girls". For awhile he sat stiffly, almost as though trying to keep self-control and not tear the paper asunder. When it appeared that no one was particularly interested in what he was saying or doing, he made deliberate and harsh marks across his paper to the extent that it would be impossible to use it purposefully. With a loud laughter bordering on hysteria, he exhibited his paper at intervals to no one in particular but always accompanied with derisive statements about his lack of skill and the uselessness of the exercise. The other students were so intent upon their own activity that they paid little attention to his performance. Suddenly, near the end of the period when time was nearly gone, he sat down into a controlled stillness, executed a superb linear drawing in one of the few empty spaces on his paper, and shoved it somewhere near the bottom of the stack of collected work before any student was aware that he had participated. He caught the art teacher's eye as he placed the paper in the stack and muttered "It's not any good. It's never any good. You won't like it." Then he slumped back into his seat and back into the role of indignant observer, but the look from his eyes was one of "I really did a pretty good drawing". There was great conflict in this child to not feel guilty about liking to do something that an admired authority figure (the father) had told him was unworthy of men and was a waste of time to bother with; yet in his own image of expressive ability, he knew that he could do the work with great ease, and there was a deep and intense desire to let it out.

These two specific instances alert one to the great power of the self-concept. In these times when so much pressure is on the student to achieve, there is much responsibility on the art teacher to provide the climate and to create a curriculum in such terms that the child will be able to find success in his endeavors and thus enhance his self-concept, so that he is willing to seek new and exciting experiences in artistic expression and will say with great joy that "Today is art day! It will be a good day!"

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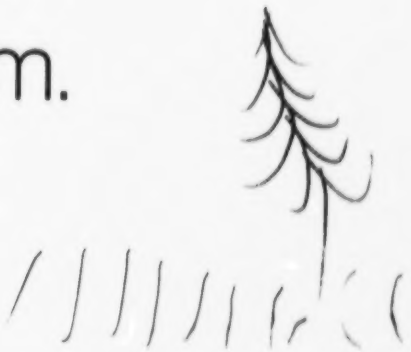
The involved art educator does not work in a vacuum, unaware of what is happening in art education in other schools, in other regions of the nation, and at other levels of instruction. Rather, he constantly reaches out to learn what others in his profession think and say and teach. He shares his own questions, feelings, and ideas.

The following articles offer some successful teaching approaches at varied levels of art education. We can all broaden and enrich one another's understanding and knowledge. For example, Ed Jacomo's story of what he did with a group of kindergarten children can inspire others to create their own "something beautiful" in their own teaching, in their own unique way.

This section of the book proves that it is because of our wide range of differences in approach that we are such a resourceful, continuously growing, constantly renewing profession.

A visit to the world of the four-year-old: implications for the kindergarten art program.



Jo Ann Warfield

I will relate to you an experience I am having, watching a group of four-year-olds. My comments are especially directed to those adults, both parents and teachers, who find themselves involved with pre-primary and primary age children. If we adults will take the time to watch these young children, we will find that they can teach us some things we need to know—and this has important implications for art education.

The four-year-old is absorbed in expressing himself to the world. Even at four, he can make aesthetic choices and he can convey his feelings, his experiences, and his individuality.

For the first time in my five years of teaching art, I am being offered the opportunity to simply watch a class of four-year-olds. I am not teaching, simply watching, listening, and collecting art work initiated by the classroom teacher. I am taking photographs, recording conversations, and making movies, but I am not documenting just the art of the four-year-old, but also his life. For his life is closely tied up with his art and with his aesthetic awareness, and almost everything he does is concerned with expression and creativity.

Have you ever listened to a little girl's mumbling conversation to herself as she enacts a complete play with her dolls? I overheard Shelley as she unceremoniously

created an intricate running dialogue for five or six characters in a doll family. She used a wig box for the house, a green shawl for the grass, and a yellow bedspread for the mountaintop.

"Now you stay here, while I get your brother ready for school. If you don't stay in the house, you'll get a spanking!" she said as she shook the girl doll, acting out the role of the mother. "And, if you go outside into the grass, you will really be sorry when daddy comes home! Now I must get ready to go to work." Shelley provided all sound effects for the baby crying, the dog barking, and the siren for the toy fire truck. She was literally a one-man show, providing impromptu scenery, dialogue, and story line.

Or perhaps you have watched the spontaneous designs a little boy makes as he rides his tricycle into and out of a puddle of muddy water on the playground, as he enjoys and experiences the circular movements, the response of the water, and the trail of designs the tricycle leaves behind. Such activities involve aesthetic responses and creative decisions, and it should not be the wish of teachers or parents to change or hinder the imaginative vitality and awareness of these young persons. Instead, by observation of these actions, we adults can learn to let children show us how they would like to be taught.

In my observations, I watch for many distinguishing qualities such as the child's mode of dress and action: whether he is neat, clean, or dirty; and how he walks, gestures, or sits on the floor. I notice how he stands: quietly in line; off by himself; or in the middle of the group of children. I note how he plays outdoors: rough and tumble; meekly; with one other person; or with a group. And how he reacts in a group: does he volunteer, or does he seclude himself from the focus of attention?

I am making other observations which are more concerned with the child's decision-making process. Take, for example, a child playing with blocks: he can create a house, a bridge, or a road simply by arranging. Watch a child touching his food; by adult standards we call this "playing", but the four-year-old is enjoying the qualities and combinations of colors and textures along with his decisions about what to eat next. He enjoys blowing bubbles into his milk simply to see the bubbles and to hear the gurgling sounds.

Another creative activity familiar to many children is playing "dress-up." The clothes he wears to school are chosen by his mother and even placed on him so he has no choice but to wear them and to try to return home looking somewhat as he did when he left. But watch him play "dress-up," and you will get an idea of his already conceived ideas of what clothes represent in regard to roles played by people surrounding him. One day there was a dress-up parade at school, and Melissa decked herself out completely to resemble a lady: she wore a matronly black dress, hat, gloves, and beads, and carried a purse in one hand, a baby doll in the other. David created a very masculine image as he put on a hard hat and a tie and carried a workingman's lunch box. However, Stevie did not seem to have any particular image in mind; he created his own unique effect as he grabbed a lady's dress and a cowboy hat, put them both on, and joined the parade.

I watch the children in the playhouse area to see the kinds of things with which they choose to play. Are they fascinated by the toy kitchen utensils, or are they more concerned with masculine tools? What roles do the children take? Who is the mother, the father, and the child? Who leads the play acting and who follows? Quite often Katrina, when given a free play period, will go to the playhouse area first and begin setting the table, bringing out the pots and pans, and putting the baby to bed. Even though she is the smallest child in the class, anyone who approaches is immediately informed that "I am the mom, so do what I tell you." The others, usually Laurie and Melissa do just as she says, taking on the role of sister and daughter and proceeding to dust and to sweep the floor.

I observe water play and sand box play, to see if the children talk softly or loud, splash water or throw sand. They obviously enjoy the sounds and movement of water

and the gritty feel of the sand. Do they quietly fill up and empty receptacles, just for the spontaneous feel and movement of it, or do they build elaborate sand castles?

I watch their movements during music and creative drama time. Since so much music for small children involves physical activity, I watch to see who tries to control his movements and to learn the required steps and who simply moves freely to the music. I notice who joins in with the rest of the group as they sing, and who simply sits and watches. One day Tamaira showed that she knew every verse and hand motion to "The People on the Bus," while Katrina simply sat and watched, even though both children had been introduced to the song at exactly the same time, and Katrina undoubtedly knew every word and movement as precisely as did Tamaira. When the teacher reads a story to the children, does a child sit in wide-eyed wonder, or does he soon begin to wiggle and squirm?

When the children go to the music room for a session with the music teacher, they sing quietly, and little eyes dart here and there; but music time with their own teacher in the classroom is lively and loud. Is that because their own teacher is more familiar to them – or could it be she inspires a more vivid experiencing of the music, the rhythms, and the hand and body motions?

I observe the children's artistic endeavors, such as drawing and painting. All the children, when given a pack of crayons and a small tablet of newsprint paper, eagerly go off and begin drawing. They all seem to know what they want to draw. One day I eavesdropped on a painting experience – only it was one without paint! As a group of children were waiting to wash their hands, they spied the painting easel next to the sink. They discovered the dry brushes, picked them up, and imitated the painting process. Even though they giggled, they were quite intent upon painting in their paintless world, apparently enjoying the movements, much as they would in actually painting – and reminding us adults that, to a four-year-old, the *movement* of painting is a form of expression in itself.

Then on another day, after a class discussion about the color orange, the teacher provided a jar of orange paint and a brush. Kevin, after he had finished painting with only the one color, intricately described to me in words, the road, the bridge, and the Monocacy River where he goes fishing, all of which he had signified in his picture. However, Katrina could not tell me about her picture at all; she only described the color she had used as being "red."

I look to see what the children select during free play time. Do they select individual activities such as puzzles or stringing beads; do they choose large trucks and cars that demand verbal sounds to make them come "alive"; or do they head for the playhouse where they can enter into group play? These self-selected activities can tell more about the child then the ones in which the teacher has a more direct influence.

I keep wondering exactly what it is that spoils the art process so often at the kindergarten level. How is it that adults involved with young children so often fail to use art in a meaningful way? For one thing, I have decided, adults do not really observe children enough to understand them, and do not take the time to interpret the implications of their play. Teachers are too often involved in regimenting the children during class hours; and parents are often too busy to observe their own children grow.

Art should be an all-day activity. It should not be relegated to a specific "art time." I do not mean the children should be allowed to form with clay any time they wish or should be expected to paint pictures all day long. I mean the focus should be upon creativity in conjunction with exposing children to new experiences and new ideas – this should be the essential of the preprimary and the primary curriculum. It is through his creative expression that a child can relate to the world, that he can show himself to us and to others. In forms which many adults misinterpret or misunderstand, he creates drawings and paintings that tell of his experiences and his interests. With blocks, he

creates new arrangements and structures, involving his own sense of design and balance. He runs, jumps, moves, and sings to express how he feels. Through his creative activities the child gives evidence of his existence. If a proper and encouraging atmosphere for creative expression is provided the young child, he will develop self-confidence early in his school career, thus paving the way for aesthetic growth in coming years and throughout his life.

What is the proper atmosphere for creative expression in the kindergarten? How can the kindergarten teacher provide it in the classroom? Such an approach has nothing to do with the physical arrangement of the classroom, the quality of art supplies, or the amount of time spent on art *per se*. What counts is the attitude of the teacher – the flexible spirit of exploration and inquiry into the surrounding world, and the experiencing of it, by both teacher and children. What counts is valuing the individuality of each child; using resources close at hand; being prepared with visual aids and dramatic, meaningful activities that can reinforce ideas and experiences; and taking advantage of a child's interests and helping him follow these through to creative expression. For example, David, whose father teaches science, has developed a keen interest in butterfly collecting, and he is eager to show the other children his collection. An imaginative teacher can guide and build upon this interest and enthusiasm so that it leads into deeply meaningful art experiences – in drawing and painting, expressive dance, drama, pantomime, spontaneous song, or creative story telling, with each child freely expressing in his own way.

One day Lisa brought a can of nuts to school, and the teacher took advantage of the situation by involving a large picture of a gray squirrel she had just put on the bulletin board, leading the class in a discussion of autumn, squirrels, and nuts, and teaching a new song "Gray Squirrel." Such experiences can lead into vivid art experiences, in which every individual child expresses his own feelings and ideas.

The kindergarten teacher must bring to her students whatever she herself can offer of meaning and beauty, and whatever she can do to foster aesthetic experiences and creative expression on the part of every child. She must get to know each child so that the aspects of his personality can be broadened and developed.

The adult, both teacher and parent, must *know* young children. The adult must offer encouragement – to experiment, to express, and to create. The adult must provide experiences and ideas, helping each child to explore them, to respond, and to express his own self in relation to them, through the arts.

The teacher of young children must enter their world, and come to know and understand them. She must discover these spontaneous first examples of aesthetic awareness and decision-making in order to provide children with a world of learning opportunities and experiences which can enrich their lives.

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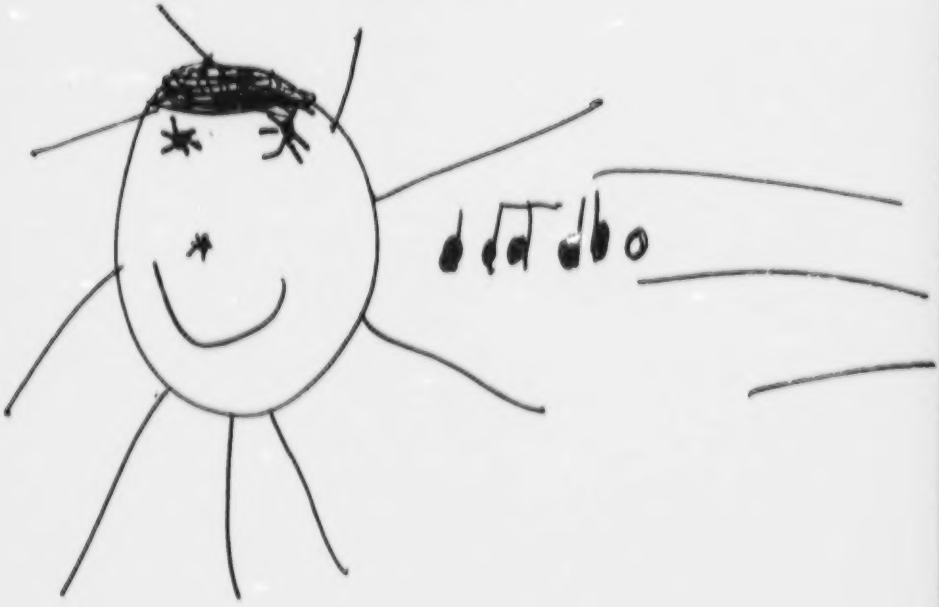
Art Is...



Phyllis B. Nelson

Art is the thrill of discovery, the satisfaction of a mountain climbed. It is seeing, dreaming, touching, doing, moving, dancing, singing, feeling. Art is "becoming".

As we have come to a more precise understanding of the psychology of aesthetic sensitivity and personal expression, the art experiences provided for children have moved far beyond the hosts of golden daffodils marching primly along window ledges of countless schools or the unimaginative superficiality of carefully colored scribble designs lining miles of corridors in the name of "abstract art".

Art is no longer limited to a drawing, a painting, or a construction. It is body movement, enabling the children to internalize the rhythmic patterns of music, or to "be" the form. It is immersion in a multi-sensory experience, or it is as simple as a walk out doors, to "listen" to spring—to smell, to touch, to feel—inside one's self.

Who would dare dissent? Yet ironically, that to which we subscribe within one context, we ignore within another. "Appreciation" has become a naughty word, for there immediately comes to mind the deadly counterpart of the prim parade of daffodils, a parade instead, of names and dates, devoid of feeling. But is the only alternative to completely ignore the vast panorama of Man's expression? As personal art expression is a means of dis-

covering one's self, so Man's art expression is a means of discovering mankind. The touch-stone is experience. A simple program developed with imagination and sensitivity within an elementary school, even with limited resources, can have far greater impact than the occasional museum trip, highlighted by forbidding museum guards, tomblike glass cases, and "do not touch" prohibitions.

Imagine instead, coming into a room filled with the sounds of Gregorian chants, Rose windows and cathedral interiors projected upon an entire wall, with a massive candle burning in a Gothic holder. Add parchment pages, yellowed by time and worn at the corners by thousands of hands turning the pages of psalms, hand lettered in Latin, small panels of stained glass windows, a museum reproduction of a Book of Hours—all to touch, examine, experience. For a brief moment in time children make contact with another age.

Such a program has been developed in a school district through careful budgeting for the gradual acquisition of both original materials and authentic museum reproductions, contributions by traveling members of the staff, and the dedicated efforts of both art and music teachers.

Whether it be the art forms and rhythmic drum-beat of primitive man, the legend of an African village played in pantomime and song, or the sound of King Tutankhamen's silver trumpet, the magic is always there. Through these experiences the people of distant times and places become "living" human beings, individuals who share with us the same fears, joys, sorrows,—even foibles. The most exciting moments occur when students wear the jewelry, play the instruments, touch the sculpture! The boys and girls soon learn to discriminate between the original and the reproduction, reserving that special awe for those that are, as they say, "fer real". Without exception they agree that wearing a necklace of beads recovered from a Pharaoh's tomb is an eerie but never to be forgotten moment.

Admittedly there is a calculated risk that must be taken when children handle original materials, yet even the littlest ones are remarkably careful—and without a word of caution by adults. Even so, the risk is worth taking. What value is greater than the opportunity to touch, to experience—to make contact?

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The Sketch Tour

Geraldine H. Butler

Visualization of interesting details in the familiar landscape of our world may bring about a refreshing and often startling awareness of its ingredients. It is in this new awareness of the familiar that growth in understanding and skills in perception are reinforced. For years, sketching has been the method used by creative persons in recording the insights, the sensitive points of view and interests that have touched their lives and influenced their expression.

In education, an activity which encourages recognition of identities and contrasts, as well as helps encourage discriminate observation and recording, should be practiced more often.

The sketch tour emphasizes similiarities of objects and encourages imaginative application of the elements of art to a creative, developmental art education. The sketch tour is one of the most positive activities in showing children how to see, while obtaining invaluable on-the-spot

material for art projects. Because the activity does not take much preplanning or materials, a sketch tour may be arranged quickly, during the regular art period, as homework, or during a lengthened lunch period.

Materials: The sketch pad may be made in class. Place several sheets of unlined notebook paper or mimeograph paper on a clipboard; or, cut the sides from a corrugated cardboard box (which are firm as well as lightweight), use as a base, and clip paper to the cardboard using paper clips, staples, etc.

Sketch tools should be flexible, soft, easy to use, and lightweight. Younger students might want to attach their sketch tool to the pad with a cord. Choose one color of crayon, chalk, or felt nib marker, etc. Older students may be able to handle a brush and one color of ink or paint.

Depending on the age grouping and the subject matter needed or ideas-in-depth wanted, do not hesitate to vary the type of tour:

Room interiors—classrooms, library, gym, engine room, lunchroom, offices, washrooms, auditorium.

Building interiors—halls, stairs, landings, exits, and entrances. Home interiors and exteriors.

Community—buildings, streets, alleys, landscape views (above and below ground levels), parks, docks, terminals, airports.

Nature—Microscopic forms, crystalline and cellular forms, weeds, grasses, bushes and trees, insects, fish, birds, animals, human beings, bones, shells, stones, etc.

Other—Museums, galleries, conservatories, theatres, factories, farms, temples, shrines, gardens, libraries, private collections, etc.

Adjust sketches to the projected art process. The best or most original sketches may be used together in the same design ideas along with other imaginative ideas. It is hoped that the following may be helpful to the teacher thinking through various steps or stages in planning an art activity starting with a sketch trip which may well furnish ideas for projects in several art processes.

Using Manmade Environmental Motifs as Design Sources

Specific Example: Manmade structures in the community. Buildings: Doors, Roofs, Chimneys, Aerials, Windows, Stairs, Facade shapes, Fences and Gates.

I. Class makes drawings of buildings they see on their way to school.

II. Students have the opportunity of viewing one another's sketches. Discuss shapes and sizes. Discuss the variety of combining squares and rectangles (the box) with triangles (the pyramid and cone) with circles (the oval and egg), either as wholes, halves, quarters, or parts, to obtain variety in a building.

III. Look at photographs, pictures, films, slides of buildings from other eras and the current scene; in the state, the country and other parts of the world. Duscuss how the combination of parts results in a variety enhanced by choice of materials used. Encourage descriptive words and similes on a walk around the school, outdoors and in.

IV. Discuss the idea of a sketch trip, what sketching is, and its purpose. Make sketch pads. Decide on itinerary.

V. On trip, teacher leads in pointing out certain items (an unusual door or different stone or cement work), to encourage the class to find and announce other interesting shapes. Several sketch walks are better than one long walk.

VI. Plan the art project and the process in which the project is to be worked. This motif may be used several ways and in several processes with success. The organization of the motif into a good composition or design is dependent on the final process into which it is to be translated:
Pictorial Design/Composition
Organizational reminders—fill your space; tell a story or show a happening; include various sizes; repeat directions and/or distortions; limit

colors; repeat colors used; repeat textures.

Non-Pictorial Design/Composition
Organizational reminders—fill your space; elongation and/or distortion of various sizes; overlap in repetitive directions (vertical, horizontal and/or diagonal); repeat linear (textural) directions (double or triple lines and /or shapes; fill some areas with textures (line, dot) and/or decorative architectural motifs.

Students can be helped to perceive details and to develop further self-control by being encouraged to use exciting space-filling techniques. As an aid to seeing and looking the students should be asked to be sure to note:

Doors: Paneling, glass panes, knobs, knockers, name plates, mail boxes, address numbers, double lines around door frames, paneling, door step.

Windows: Panes, shades, sills, curtains, double lines around frames and panes.

Roofs: Cornices, skylights, dormers, tiles, shingles, pipes, eaves, water tanks, electric or telephone wires, aerials (height, number and direction of arms).

Chimneys: Shapes, various heights, widths, mountings, stacks, and funnels.

Stairs: Various widths, heights, and directions, double lines on each step, railings and posts, designs in balustrades.

Facades: Position of doors, windows, platforms, decks, porches, balconies; textures and design made by bricks, woods, cements, stucco, or stone.

VII Enlarging ideas should be done freehand and directly, using flexible drawing tools. Translate into final materials:
Drawing, Painting, Murals, Stage scenery.
Printing on paper or fabric.
Enameling.
Dyeing, Batik,
Casting.
Collage
Mosaics
Stitching, Weaving
Modeling, sculpture
Constructing

The teacher is the beacon in finding, and in showing similarities, differences and directions to each student. The teacher need not have particular ability in sketching; all that is needed is the willingness to point out, notice, ask, and wonder. The teacher who guides the class with gusto, enthusiastically, to know where to look and how to look, will always be able to lead the students toward growth in good taste and good design.

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The Three R's in Art: Reading, 'Riting, and Roleplaying

Penny Platt

It all started when I rebelled at being asked by a second grade teacher to show her class how to make a Thanksgiving turkey by drawing around their hands and using the resulting "graph" for the tailfeathers of the bird. The teacher had signed up for one hour of art service, and when I arrived there was a piece of 12 by 18 manilla paper and crayons on each desk and an anticipatory hum of joy in the room that every traveling art teacher is familiar with. I looked at the smiling faces and determined that these kids deserved better than an old turkey rip-off. As privately and diplomatically as I could, I told the teacher that I would show her how to do the lesson with her kids by herself, but that today I wished to try something new. I had determined to get across to the children the sense of awe and celebration that really means Thanksgiving.

Turning to the class, I solemnly intoned in what I hoped was a fairy tale voice: "Once upon a time there lived a mean old king on an island called England." I paused, looked at the pupils, hoping to see their faces light up, but was met by some dumbfounded expressions. These youngsters were poorly dressed and very young, and I realized that they probably didn't know what a king was. It required patient questioning before one child timidly suggested that a king was like a preacher; and then another volunteered that a king was like a president. In order to make certain that each child got the feel of this preacher-president figure, I asked the class to show me how it feels to look important. The children preened and puffed and strutted. This was the feedback I needed, so I forged ahead.

I began to assemble a cast. A mean queen and a meaner looking king were soon standing royally on two chairs. The mean king was pointing a finger at a group of banished Pilgrims huddled in a chalk circle boat which I had spontaneously drawn on the floor. The concept of a boat had to be elicited from the children by means of careful questioning. Some children had said the Pilgrims could swim across the big water to the new world, or drive across a bridge in a car. Finally one boy volunteered the idea of a boat, and he was invited to come up and be the captain. No sooner did he arrive than he began issuing imperious commands to row faster, faster! To the sounds of the huffing and puffing of the rowers, our boat finally came to the new land where the Pilgrims were met by flying turkeys and canoe-paddling Indians who shouted "How, How!" Once on land

the Pilgrims knelt and gave thanks, and then, all together, Indians and Pilgrims sat down to a turkey dinner.

The concepts of *king, island, ocean, canoe,* and *giving thanks* were previously unfamiliar to many of the pupils, but, without fail, each illustration showed a king, Indians, Pilgrims, and boats even though no real props had been used in our roleplaying. That day the children learned a little history, geography, and tolerance for individual differences. The roleplaying had intensified the learning experience. During the action the children had listened and watched as if they were afraid of missing a single word or act. Their crayon drawings showed a multiplicity of images and ideas that large paint brushes cannot show and non-motivated pictures omit. The drawing paper had become a stage wherein each child could play every role. Roleplaying by itself is richly rewarding, but, unless the experience is reinforced by drawing immediately thereafter, the values may be dissipated or lost.

Despite the fact that the act-out had been very lively, even boisterous at times, as soon as the children returned to their seats and were asked to tell the story of Thanksgiving on their papers, a hush descended, and the children worked in quiet concentration for almost a half hour. This high degree of sustained attention is one of the phenomena that results from a combined roleplaying and art activity. It may be that roleplaying triggers an avalanche of ideas and images that keep kids busy, or that physical activity stimulates mental activity, or that excess energies, which are offered benign forms of release, can settle children into quiet tasks again.

The student involvement was so intense that, for once, the terrible sound of paper being crushed, followed by the expression, "I messed up", wasn't heard. In fact, as the children finished their drawings, they were willing, even eager, to get lined writing paper and proceed to write a word story about their pictures. The words which the children couldn't write or spell I wrote on the board, and in a short time the chalkboard was covered with words the children requested.

The events leading to the episode described did not take place overnight. I had become reading-oriented as a result of the publication of the reading scores of the District of Columbia elementary school children. The wide discrepancy between the reading scores of the inner-city children and those in the affluent suburbs disturbed me because I could not find similar discrepancies in their graphic images, and I knew that the mental ability needed for the reading process was the same as that needed for the drawing process. Somewhere in this pictorial similarity, I felt, there existed a common denominator for intellectual operations. Consequently, with the encouragement of the art department, I started to experiment with an inner-city boy and girl, working with them one afternoon each week, in an effort to see if reading performance could be improved through art activities. I did not discover a wonderful new way to teach reading; instead I learned facts about children's painting that I had never discovered while painting with 30 pupils at a time. One of the important things I learned was that children's art is normally narrative, although by the time the anecdote is illustrated with a large and drippy paint brush, the finished pictures end up looking non-objective. On that eventful pre-Thanksgiving day, therefore, when I saw the superb iconography the crayons had made possible, I was able to follow the drawing activity with a writing strategy.

I did act-outs all November with my primary grades, modifying them according to the age levels of the classes. In kindergarten and first grade we just acted out being Indians and Pilgrims sitting down to a big feast after hunting and fishing. A successful second and third grade act-out was a bloodcurdling drama involving drawings of dead turkeys who, while lying prone on the floor, must indicate whether they have been shot with a gun or bow and arrow.

With practice I developed some stage management techniques. I start the action off with a single sentence, from which the children can carry on. A student can usually be trusted to decide on the cast of characters which will relate to the dramatization. Once the roles have been assigned, each player waits for prearranged signals. I have learned to take the time to ask each player or group of

players if they are ready, this helps them wait "at attention". I then make sure that the audience—and sometimes there are only two or three, knows when to clap at the end. This becomes the signal for quiet. Players are not allowed to run pell-mell back to their seats. They have to wait to be invited by the teacher or a member of the audience, to walk back to their seats with giant steps, or on tip-toe, or backwards, etc. As soon as all the players are back, the drawing strategy can start.

Roleplaying maneuvers are endless. The biggest challenge is to avoid the obvious clichés at holiday time. Before Easter I ask children to imagine what it feels like to be a baby chick inside of an egg. The kids are urged to get up on their desks and curl up into a little ball. I ask, "Little chick, do you hear me? Is it warm and dark inside your eggshell? Are you growing bigger and bigger? What part will break out of the shell first; will it be a hand, a foot, or a beak?" I use questions to teach concepts, offer the children a visual vocabulary, and stimulate the child's imagination. A real egg, hard-boiled, and cracked before their eyes, also helps.

At Christmas I've used three or four act-outs where the Christmas tree is the principal character. Pupils love to act out being trees growing in the forest with their hands held high over their heads swaying in a brisk breeze which some wind characters are blowing through pursed lips, as a smiling sun stands high on a chair, while some cloud characters dance before it. The cast can grow to include woodcutters and truckdrivers to cart the trees to market. The sale of trees, the decorating of trees, and finally their demise (after Christmas when the pupils return to school), can be independent act-outs in themselves.

Simple nursery rhymes offer marvelous visual and auditory material. Jack and Jill can climb over hills formed by chairs and tables. A teacher can use five Humpty-Dumptys instead of only one, and Little Boy Blue, using children for cows and sheep, can help pupils discover the concept of a farm far better than any photographs can show. After a rain or snowstorm, try playing "Shoe-store", or with older grades try drawing a large chalk circle on the floor and tell the students this is a puddle of water which they must cross without getting their feet wet. While the actual acrobatics to accomplish this are fantastic, the drawings show alternatives impossible to act out in the classroom but manageable with crayons on paper. The simplest operation can turn into an exciting drama. Mailing a letter could involve child postboxes, and stamps, numbered desks, trucks, etc. One of the most poignant drawings I have seen showed a high-hatted Abe Lincoln freeing some slaves.

With all this going on, my interest in reading had begun to lag, but it was renewed one day in a first grade classroom. The conversation between me and the children involved the differences between Indians' houses and Pilgrims' houses. The words "cabin" and "tent" came up. I mentioned that sometimes the Indian's tent is called a "tepee". Soon after, I discovered on one child's crayon picture a square shape drawn next to her tent. In an embarrassed whisper she told me it was the T.V. She had heard "tepee" as T.V. To this day I laugh at this charming error, but it began to haunt me. I felt there was something subtle to do with language here, that I was missing. This object-name relationship also called my attention to the fact that the children were drawing the objects that were verbally mentioned before and during the act-outs. After that, I began to take an interest in individual images as well as the total composition.

One day I took a tremendous step, and ignoring all the admonitions about writing or drawing on a child's paper, I pointed to a beautiful drawing of a sun on one paper and said, "That's a beautiful picture of a sun you have made. Here is another picture that means "sun", and I wrote the word close to his image of sun. I asked the child to read the word to me, and he looked up and said "But I can't read!" I repeated, "This is a word-picture, and it means the same as your picture". With that he caught on and read the word back to me. I continued to label all the images on his paper that he asked for, and I had him read back each word individually, and then in random order. No problem! Children sitting around this child also asked me to label their pictures (though I have never used the word

label with pupils). Soon many other children around the room began begging for words, and finally some began copying from others.

Words took on a mystique. Partly they represented an award from the teacher, but more than that, the children became word-conscious and word-greedy. The classroom teacher and I went around like bees spreading the pollen of learning among the students. The biggest breakthrough came when the words began to appear spontaneously on children's papers without teacher models. Writing and reading were happening simultaneously. Pupils who had never been formally introduced to writing other than their names were writing as naturally as if they had been writing as long as they had been drawing. Apparently word symbols had become as easy to draw as graphic images and were quickly becoming assimilated into the child's "mental-image bank."

From then on, the strategy of roleplaying shifted for me. From simply using it to provide pleasure and motivation for me and the children, it became a vehicle for amplifying verbal language and visual imagery. Instead of a single tree, my pupils were beginning to draw entire forests; instead of a single house I was getting a street full. But, no matter how rich the visual vocabulary became, the yellow sun would appear under a blue sky, and objects would stand stiffly perpendicular to the ubiquitous green grass. Similarly, the words that appeared with greatest frequency were the environmental words and their stereotyped color adjectives—*yellow sun, blue sky, green grass, red apple, green tree*, etc.

The next obvious step was to provide the children with words which they could use to construct sentences: verbs, and articles. In a visually oriented program the most natural verb was *see*, which also, fortunately, rhymed with tree, a word with which the youngsters were very familiar by now.

Sentence writing grew as quickly as word skills had grown. The children created simple sentences like *See the sun. See the yellow sun. The sun is yellow*; and finally even the transformation, *Is the sun yellow?* Many of the children merely repeated a single sentence but changed the subject words, and some children merely listed individual words, but in all cases the children were writing words rather than parts of words, and these words were relevant and comprehensible to the children and part of their real life experiences. Some children even made the transition into lined writing paper by their own choice, when they themselves determined that they were ready. Second graders showed an interest in the same words and prose style, but they, of course, advanced much more quickly.

An obvious conclusion, in first grade classes using these methods, was that these words should be used as a child's first reading words. A survey of the variety of beginning reading primers available in the schools showed that only about two of these great natural words were introduced in first grade reading books: house and dog. It therefore became necessary to write original texts using the vocabulary derived from the images that children all over the elementary schools were drawing. Fortunately these words lent themselves easily to such purposes, and at present these books have been published by Addison-Wesley Publishing Co. of Menlo Park, California.

It wasn't until the printed books were well underway and I had embarked on a doctoral degree program that I realized that the real magic of the program, which by now I had titled Grapho-Linguistics, lay in the writing dynamics rather than in the reading dynamics. Reading is not speech written down, as some reading educators imply; rather speech must first be converted into symbols, and it is these symbols which are written down.

Reduced to its simplest components, the approach consists of dramatization followed by drawing. If it is taken only this far, it will spice up any art program, because when a child is led to personally identify with a vibrant experience, with the sights, feelings, and movements these evoke, his affective and intellectual life becomes much more activated. In the upper grades the roleplaying will necessarily have to be more sophisticated. A good source for upper-grade roleplaying ideas are encounter group dramatics and body language techniques. Don't overlook sports and

dancing. One Washington's birthday I taught a fourth grade the minuet, and they taught me the twist. The resulting drawings were hilarious, and the social benefits tremendous.

Why, you may ask, should the art teacher become concerned with teaching reading and writing—or even assist the classroom teacher along these lines? Because the state of reading education needs help, and it is up to visually oriented art teachers to accept part of this responsibility. But aside from these sentiments, I also believe art teachers can exert more "clout" with administrators and receive a larger share of the funds presently set aside for the arts. Funds are being siphoned into special interest agencies concerned with improving reading and with human and career development. It appears that art educators should diversify to get a bigger piece of the action.

The Theory of Grapho-Linguistics

If writing had never been invented, then reading problems would not exist. Before writing there was picture-writing. Picture writing could not have been invented if ancient man had not discovered that his pictures communicate meaning both to himself and to others. The ability to see meaning in graphic images is part of the representative function of the brain, the same function which makes speech possible. It is hard to say which came first, speech or drawing. Scientists who have studied the great apes have given them a writing tool and witnessed their progress through a scribbling and controlled scribbling stage similar to human children, but, because apes have no speech competency, their drawings never became invested with meaning and therefore never progressed beyond the capability of making simple geometric shapes.

We can never know whether drawing came before speech or vice-versa, but scientists like Lenneberg and Eng think that there are parallels in their development that are just as biologically determined as talking and walking. Every healthy member of a living species enters life with a repertoire of instinctive behaviors. No one has to teach a newborn baby to cry, suck a nipple, or close his fingers around an object thrust into his palm. These are innate reflexes or behavioral patterns. The acts of speaking and drawing owe much to these innate behaviors. The ability to make babbling sounds, to take the first tentative steps, and to make the first scribblings, are innate competencies. If these competencies were not present, the organism could not advance in the operations of imitating, remembering, and representing, and without these latter capabilities it could not manage the operations of reading and writing.

Walking, talking, and drawing are natural processes in the sense that the child does not have to be taught them in the same way that he must be taught arithmetic. The human infant learns to walk, talk, and draw without systematic instruction or teachers as such. A child's earliest cooings and babblings contain all the sounds needed to talk all the languages in the world, as the child grows he simply selects the sounds he needs to imitate the language spoken around him. Similarly, a child's earliest scribblings contain all the strokes needed to write every alphabet in the world. Even the earliest patterns of running correspond to early scribbling patterns.

Archeological evidence shows that hundreds of thousands of years ago man began to acquire tools, weapons, shelters, crops, livestock, works of art, along with the oral language needed to accompany these acquisitions, but recorded language is only six thousand years old. Written language, and as a result reading, is very young by comparison.

The transition from oral to written language probably took place by way of pictures, for pictures also talk. When man wished to store information and use messengers, however, it became necessary for art to undergo certain changes. Realistic art had to become simplified and reduced to a type of shorthand art. Drawings which previously had tried to copy nature now became a pictographic language made up of very generalized pictographs (or logographs) which could be easily duplicated. Pictographs were a form of thought pictures that had no relationship to the sound of

words. Pictographs had to record concepts which showed an equivalence between an event and its visual representation. For example, a crude drawing of a canoe with one or several stick figures in it could represent a past or future action.

Picture writing was succeeded by phonetic or sound writing, whose components were syllables and alphabets. There is no question of the superiority of phonetic writing over pictographic writing. One word can take care of a situation that would require a whole sheet of drawings to illustrate it. Picture-writing did have one advantage: it made it possible for people to communicate graphically without being able to understand one another when they talked. Even today, young children and illiterates can send and receive large chunks of information by pictorial means.

Could phonetic writing have developed without the transitional steps of picture writing? It is doubtful because early man needed an incubatory period to realize that meaning could be communicated by visible means without sounds or gestures and in addition could be stored and carried. Thus also, can children who are ready for reading benefit from an incubatory drawing period by means of which they can be led to discover that meaning can be communicated without the use of speech? Early man consciously discovered that pictures could be condensed into smaller and smaller units and still retain their identity. Children who draw frequently also acquire the ability to condense their images, but they do it unconsciously. This ability will have great significance in a grapho-linguistic approach to teaching writing and reading. One may speculate that the first man who invented syllabic or alphabet writing was not only smarter than his fellows but also lazier in his desire to save time and energy. Necessity is the mother of invention.

If written language didn't need the intervention of a highly compacted and condensed picture-language, then how can the gap of hundreds of thousands of years between verbal and written language be explained?

Writing grew out of a synthesis of drawing and speaking; and drawing was the link between speaking and writing. The ancient Greeks did not separate the acts of drawing and writing; the Greek word, "graphein" covers both activities. Hopefully this relationship can be brought together again.

The Skyline-Groundline Stage of Development

There appears to be a close correspondence between the appearance of this stage and a child's readiness to read. In order to clarify this statement, one must consider the graphic stage which preceded this. Recognizable images are just beginning to emerge, but they bear no organized relationship to one another. A child's drawing often shows the parts of an object juxtaposed around the object rather than coordinated into the whole. This happens because the child is in a psychological stage where he cannot consider more than one aspect of a subject or situation at a time. In this highly egocentric stage the child often shows himself in the center of the picture plane with the world of objects revolving around him and in relation to him rather than to one another.

Obviously the child who is at this perceptual stage cannot be asked to read, because he could not see the relationship between letters and words or between words and their meanings. The teaching of reading at this time could only be a form of conditioning, and even the child who could be conditioned to recognize certain words would do so without understanding.

In the next stage, however, the previously rudimentary images become well conceptualized and recognizable. There is also a marked improvement in the order and arrangement of objects in the picture. The trees, houses, and figures which formerly floated in Chagallian bliss become stabilized. A strong horizontal axis of coordination makes its appearance: a layer of grass, a layer of house, flowers, people and trees, a layer of birds or airplanes, a layer of sky and sun. The vertical orientation is also strongly defined as perpendicular to the ground line. The drawing becomes bound by a childlike logic, call it "rules",

which dominate all the areas of thinking. In perceptual matters witness the leaning chimneys, and in cognitive areas witness the child's dependence on the visual appearance of reality, as in the famous Piaget experiment where the child insists that the taller of two beakers has the greatest amount of liquid even though the child has just watched them being filled from two equal sized beakers.

The horizontal orientation, or what I call "horizontality", will have great influence on the child's ability to perceive horizontal type and horizontal writing. Furthermore, the child who evidences the ability to use self-imposed rules, (however illogical) for spatial organization is preparing himself for future rules of spelling, phonics, syntax, and handwriting.

The Child as Symbol Maker

In spite of the fact that the roleplaying stratagems increased the imagery which appeared in the children's graphic expressions, certain environmental images occurred compulsively in seven out of ten drawings. These frequently repeated images showed a tendency to become reduced to the minimum number of strokes needed to retain their character. For example, the sky was simplified into a series of horizontal scallops, and the sun gradually lost its radiating lines until only a circle sufficed. These images were in effect being converted into pictographs which indicated that subconsciously the process of symbolization was at work. This signified that the child who understood and recognized the simplified objects he had drawn was ready to accept two new concepts: that word symbols carry meaning equivalent to picture symbols, and secondly, that words can convey meaning quicker than pictures.

The Washington, D.C. study revealed that until the teacher labeled a drawing thereby indicating that she could understand the meaning the child's images conveyed, children had no idea that others, besides themselves, could understand the messages in their images. The drawings evidenced more confidence after labeling, due in part to increased imitation and in part to the start of symbolization. A child who demonstrates this symbolization ability may be on the brink of discovering the most primitive stage of true picture-writing. This discovery can be as important to the child as it was to the first man who discovered a written communication system.

I believe that this area of the symbolization process belongs more rightfully to the art educator than to the psychologist or linguist. Lev Vygotsky, in his penetrating volume, *Thought and Language*, quotes a statement of Stern:

> *"The greatest discovery of a child's life is that each thing has its name. It is at that crucial instant that speech begins to serve intellect."*

In Grapho-Linguistics the child discovers not only that every object has a name but also a name-image. This crucial instant of understanding in the Washington, D.C. study manifested itself by two unmistakable objective symptoms: 1) the children's sudden active curiosity about words and their acquisition of new unknown words, and 2) the resulting rapid increase in the children's written and spoken vocabulary. A child who is actively trying to learn the signs attached to objects is demonstrating that he has discovered *the symbolic function of the written word* and consequently, is discovering why reading was invented in the first place.

Writing As An Art Form

Without having had formal instruction in handwriting by means of repetitive and mechanical exercises, the children, nevertheless, showed few problems with letter structure, directionality, or reversals. One can conjecture that writing having been introduced as written art, thereby reduced its anxiety and novelty. The drawing activity had prepared the child's muscles for the writing movements. Since the child watched the teacher write directly on his paper, the child had no problem finding the correct direction from which to start and continue. The instruments used for writing were the same as those used for drawing: crayons and drawing paper. The children started with complete comprehension of the words they were writ-

ing because these words were derived from the images they had drawn, and it is common fact that children cannot draw what they are not totally familiar with.

Finally, as stated earlier, a child's earliest scribbles are a preparation for writing and contain all the contours needed to write all the alphabets in the world. An examination of children's graphic images and the English alphabet will reveal that they both share similar geometric properties, vertical, horizontal, and diagonal lines, circles, and half circles. Therefore it follows that the alphabet letters are already being used by the drawing child long before he can recognize them as letters. For example, his first drawn house is an A; house windows are H's and E's; faces are filled with O's; a mouth is a U; a nose an L, I, or V; J-curves appear in tree trunks, and S-curves in hair and sky; fingers and toes are E's, W's, or M's. The similarity between written and graphic language is no accident. Early iconography became the model for present day orthography.

Writing Before Reading

The teacher who would be interested in attempting this type of program would require no knowledge of correct reading pedagogy other than a familiarity with printing the letters of the alphabet. One of the most audacious suggestions in this program is the idea of writing on unlined paper. The students in the Washington, D.C., study, however, showed superior muscular control and hardly any poor spatial orientation such as rotation, reversal, or inversion of words when transferring to lined paper and pencils. The youngsters helped themselves to lined paper when the child's needs rather than the teacher's decision indicated that the time had arrived. In fact, the control group was writing stories like veteran authors while the other classes were still struggling with isolated lines of letters taught in a rigid and mechanical fashion.

The practice of early writing generates certain psychological advantages such as: 1) The labeling process forces children to start reading silently. The child who is urged to read aloud is handicapped by the additional vocal actions of pronunciation and intonation which really are not necessary for reading with speed and understanding. 2) Since the beginning reader is still at an egocentric psychological stage, he is much more interested in recording his own ideas and reading them back than reading other people's ideas. In fact, reading about somebody else's experiences may pose a problem for deprived children who have never been read aloud to, because the concept of a third person, the writer, must be identified. A large part of the success of the Washington experiment may have been due to the fact that these children's first reading attempts were written by themselves.

Conclusion

Drawing can function as a catalytic agent in introducing youngsters to writing and reading. Drawing is a natural medium which can be adapted for the following: creating images which communicate ideas, storing these images, converting them to symbols, transferring picture-symbol meaning to word-symbol meaning, and finally retrieving and reorganizing word symbols into literary works of art.

At no point during this study did the art program or the aesthetic quality of the graphic content suffer, nor was the regular art program neglected. On the contrary, the occasions for art activity increased and became as prestigious as mathematics and science.

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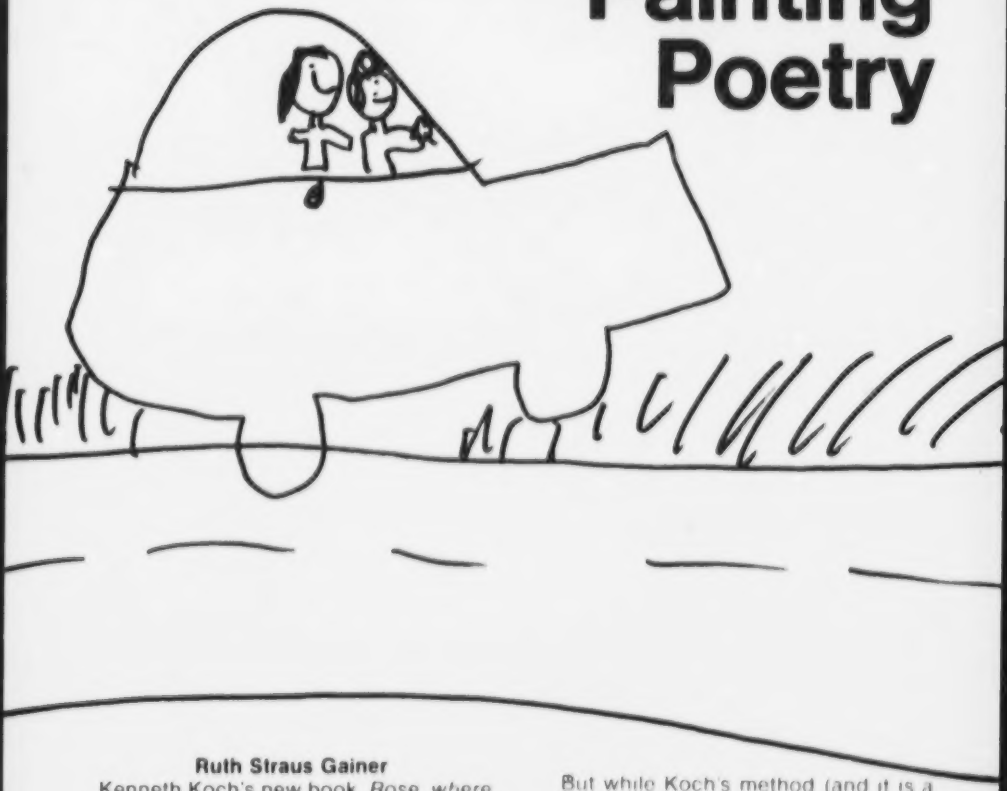
Painting Poetry



Ruth Straus Gainer

Kenneth Koch's new book, *Rose, where did you get that red?*, describes the poet's method of teaching great poetry to children. The very first endorsement of the book on its jacket tells us that "Koch has the children writing poetry with the same verve and largeness that we see in children's paintings."[1] Other reviewers have compared children's responses to art and poetry: "In schools all over America, children are excited when the art teacher comes in; and a look at children's art in recent years shows that something really happens in those art classes. Why then should the art of poetry be, for children, an annoyance and a bore?"[2] Encouraging Koch in his effort to change children's attitudes towards poetry were his observations of children's enjoyment in making drawings, paintings, and collages, and his perception of the "happy, creative energy" released in those works of art.

But while Koch's method (and it is a wonderful one) aims at paralleling responses to the visual arts, it keeps the practice of the two art forms separate. Why not combine the studies of poetry and painting so that they work together, as in a relay, for the advancement of both?

As a classroom teacher and as a traveling art teacher, I was struck by the opposite reactions to art and poetry manifested so consistently by the diverse groups I encountered. Asking children to listen to a poem usually brought grim and wandering glances. Asking them to paint, however, brought rapt attention. I decided to invite the children to use the fabulous visions of poetry as subject matter for their paintings.

I was delighted to discover that many of the poems I have used successfully are also recommended by Koch. Emily Dickinson's "I Never Saw A Moor" is one

of these. The students and I discuss things we have never seen but frequently imagine or picture in our mind's eye. Puerto Rico with palm trees and fountains, great-grandfathers with beards who told jokes and long stories, the ocean floor with mysterious plants and animals are among the images which were summoned for paintings. Many of the works produced are so vivid that they seem to capture intensely real experiences.

The adult poem starts the children off. It is a "kick in the muse" to one reviewer). The ideas of the poem are examined, perhaps explained briefly. From there, the children proceed on their own. "The important thing is to keep the atmosphere free, airy, and creative," Koch advises. This is the natural milieu for art activities where casual conversation is usually permitted and where the mechanical considerations of spelling, handwriting, and neatness are not problems. Painting poetry helps to avoid the grandeur and remoteness which too often weigh down the study of great poems. "Children in the classroom as elsewhere thrive on familiarity, nearness, and affection, and on being able to do things themselves." All these qualities are encouraged by contact with paint and other art media. Enthusiastic responsiveness is the most important quality for the teacher.

Because great poems include abstract symbolism, sophisticated imagery, and uncommon language, many are reluctant to teach them. As a result, most Americans grow up shunning poetry. But when the poets' evocations can be linked to the child's actions through art activities, the child will listen with keen interest. The planned painting gives the child a purpose for relating the poet's words to his own behavior.

Under these circumstances, as when Koch invites them to write, children are glad to learn the meanings of strange words and concepts. Koch mentions the concept of symmetry as it appears in Blake's "The Tyger." How appropriate are visual arts media for explaining this concept! Form, repetition, and the establishment of rhythm through its use are additional concepts discussed for this poem which can be demonstrated clearly in art.

The language of poetry may present problems for young listeners. Painting their own images of the poem is a method of problem solving for the children. This response changes the abstract symbolism of the poem into the concrete forms that young children can handle.

An invitation to imagine and depict fantasy is also a challenge to solve many problems independently. No authorities can dictate precise answers. No one can declare that the child's interpretation is wrong. The freedom thus assured empowers the child to experiment with symbols and ideas which are truly his own. As images are invented and given form, they can be related to the ideas raised in the poem and compared with the pictures of others in the class for their unique viewpoints and contributions.

The fact that some details of a poem will remain obscure to children should not put off the teaching of it, provided that the essential feelings of the poem can be conveyed. The intimate bonds established when young will cause individuals to return to the poems as they grow and become capable of new perceptions.

It is interesting that Koch draws heavily on the work of William Blake and suggests student compilations based on the *Songs of Innocence and Experience*. Blake, of course, combined the verbal and graphic arts most successfully.

Of further interest are the number of poems used by Koch which stress colors and the personal sensations evoked by them (Garcia Lorca's "Romance Sonambulo," Rimbaud's "Voyelles," William Carlos Williams' "Locust Tree in Flower"). I would add to his anthology Amy Lowell's "Dolphins in Blue Water" which describes "smooth over-swirlings of blue water" and "rose-flame drippings" in the sky. It concludes with the following passage:

Oil smooth cobalt,
Slipping, liquid lapis lazuli,
Emerald shadings,
Tintings of pink and ochre,
Prismatic slidings
Underneath a windy sky.

What art teacher can resist this? Art teachers are also best equipped to explain many of the phrases: oil smooth

cobalt, emerald shadings, tintings of pink and ochre, prismatic slidings.

Embracing another art form by combining pantomime, poetry, and painting offers additional possibilities. Imagine a classful of eight-year-olds as Lowell's Dolphins:

Swirl, flick, flitter,
Snout into a wave-trough,
Plunge, curl
Bow over,
Under,
Razor-cut and tumble
Roll, turn—
Straight—and shoot at the sky.

Perhaps photography ought to be included in this ecumenical movement!

Harlan Hoffa has called upon art educators to think of themselves as *arts* educators.[7] In teaching painting, poetry, and pantomime, I have watched children become aware that their own interpretations of the arts are valid and meaningful. And I have seen those once grim and wandering glances change to flowing anticipation and delighted accomplishment.

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Birds of a Feather: Perceptual Experiences with Kindergarten Children

Edward M. Jacomo

I felt much like one of those "kiddie show" personalities that hand out balloons at gas station openings, and pizza samples, not big enough to activate the taste buds, at supermarket grand openings. She couldn't stay in the car all by herself, I thought, even if she was in the magic suitcase. Her nineteen forties vintage domicile, a suitcase, now festooned with windows, doors, and flowers was easy to spot. Her adventures of liberation had been many dur-

ing her career as art teacher. Over-admiring youngsters had removed her from the magic suitcase and neatly incarcerated her into a box of brown paper towels to rest, and she once traveled to another school system wrapped in a raincoat by a little girl who could leave her old school for a new one, but couldn't leave Miss La Plume (pronounced Mzzzz La Plume long before the title Ms. became popular). As inconspicuously as a grown man can hold a large pink and orange feathered puppet creature, I entered the supermarket.

Several adults approached me as my cart glided down the aisles, some knowing my name and others not. But all knew Miss La Plume, and carried on a conversation very uninhibitedly with me with their major questions and observations directed to a large hand puppet who traveled to art classes with me. Terminating one conversation and moving on, we started another adjacent to frozen foods and standing in the neighborhood of pet supplies.

Miss Lotta La Plume grew out of an experience with preschool and kindergarten youngsters. Each day for a year I visited a morning and afternoon session of kindergarten classes, as art educator. It was and is ever increasingly important to me to expand my role as teacher through art. I wished to provide experiences for these youngsters that would augment their regular work in visual activities at the preschool and kindergarten levels and expand their E.S.P. (Elaborate Sensory Perception).

I had numerous ideas and enough plans, materials, and hopes to last for several years. How was I to get it all into a twenty-minute segment twice per week? Puppets had always played an integral role in my teaching, and it was natural for me to turn to this art form for the "bridge" that I needed. Miss La Plume's construction grew out of a kaleidoscope of activities and experiences in one day. An old suitcase had held found materials dropped off at my office during the summer, and it now rested near the desk only to be placed in a less trafficked area. I moved it to find a strange rolling sound inside. It housed a medium sized rubber beach ball and about two yards of bright pink felt. At the time I was struck with the contents and decided to leave the top open so I could see the felt against the dark interior of the suitcase, at least for just a few days. Immediately afterward, on a trip to the high school, I spied a box of feathers near the trash in the hall. My "how could they throw that treasure away!" radar propelled me to the trash area. The feather top to a band uniform hat was my reward. As pleased as if I had just found the Hope diamond, I continued my travels. Being "on deck" for my first experience with the kindergarten was at hand, and I combined the suitcase contents and my new-found feather treasure to give life to Miss Lotta La Plume.

Art has advantages in disseminating sensory knowledge over other forms of human communication. It is a visual, nonverbal language of the universe that transcends age, race, vocabulary, and nationality. I wished to provide experiences for children that would strengthen their "inner eye" and afford them a personal, direct, and perceptually exciting encounter with works of art and their visual environment.

The principal objectives were to see, to feel, and to think. The school system had been working at the lower elementary level, with perceptual training activities, and teachers had a growing interest in this area. What better area of man's activity than art afforded me the opportunity to provide meaningful learning activities? "Experiencing" works of art would aim at full awakening of the children's potential by a marriage of perceptual awareness, emotion, imagination, and physical activity. I wished to have these class sessions as personal, independent, and individual for the children as possible. Miss La Plume provided an excellent lead-in to the activities and a sequential central figure from experience to experience. I used her in my workshops with the kindergarten teachers as we prepared and evaluated our joint work with the children. In fact, in the bleak cold of February she sponsored a museum and theater tour for the teachers on a Saturday.

Each class session I had to have Miss La Plume deeply involved in life's little triumphs and pitfalls. One day she would arrive with a scarf around her neck, ice bag on her head (no easy feat with an

orange plume), and tissues at her beak. We discussed her apparent poor health before placing her back into the magic suitcase for a rest. One class became so fond of her, that they kept a doll cradle handy for her siestas. As I was preparing to leave, we all grew quiet to awaken Miss La Plume from her sleep. She appeared from the suitcase, and the children insisted that she was still very ill. The sleep was of little value. They insisted that I use the thermometer I had in my shirt pocket. I placed it into her felt beak lips only to be informed by puzzled five-year-olds that that is not how you take a temperature. Quickly, adjustments were made, and I thought, "Knowledge is power," and made my retreat.

Thanksgiving posed security problems for her, and a new school bird bath delighted her. She was used as a focal point prelude to actual involvement activities with the children. Each class experience started with the lighting of the Art Candle, and the work spell was cast. The youngsters sat google-eyed and ready for whatever the magic suitcase had to offer. Experiences were sequential before a work of art was introduced. Every day items came under the closest scrutiny. Wood scraps, sand paper, fabrics, liquids, fruits, vegetables, balls, cones, cubes, acetate, litmus paper, foil, beads, rope, fur, and a host of materials both manmade and natural were used. They were examined, touched, smelled, listened to, sorted, classified, arranged, and acted out. Many times the whole group got bags of materials and at other times small groups were formed. Before viewing a large wood construction by a Michigan artist, we explored wood. Several days before the experience, large logs were delivered to the classroom. They were just to look at and explore for each child. No formal activity was planned or mentioned. Acetate, sandpaper, plastic bottles of colored water, magnifying glasses, and rope were provided as aids to discovery. Two days before Miss La Plume and I were to arrive, the children found a large pile of wood scrap pieces in the middle of their classroom. Yarn and putty were provided for those who wished to construct. When a more formal experience was started, Miss La Plume and I gave each child six grades of sandpaper, and they were encouraged to sort them from roughest to smoothest. From the scrap wood pieces they chose several, and the question was posed: "Which one of your pieces of sandpaper will take the most wood away?" The children sanded and changed grades as they made "wood dust." "Is it still wood?" "Is the piece bigger or smaller?" "Lighter or darker?" "Do you like it smooth or rough?" We then looked at wood objects that had been carved, rasped, turned, painted, stained, lacquered, waxed, and charred. At the next session Miss La Plume presented not only a wood construction piece of sculpture, but the sculptor as well. The children touched the work first with their fingers and then with their eyes only. They made their bodies into parts of the piece, discovered how it was fastened together, and why the check marks added to the surface and form of the piece. They didn't have to be encouraged to ask questions of the sculptor, verbal remarks sprang eternal. Miss La Plume and I quietly slipped out as artist and audience continued for over an hour.

"You want how many pumpkins at how many cents apiece?" came the puzzled query from an assistant superintendent. I softened the blow by announcing that a farmer had offered us a pumpkin per child at three cents apiece. It made the requisition for one hundred and fifty pumpkins a bit more palatable. How one gets a multitude of small pumpkins into a medium sized car could well be the subject of another article.

Stereotypes were hard to break up in the minds and art acts of many of the teachers and the children. I had long ago put aside my Carrie Nation zeal to get the above—the blackboard and inane bulletin board holiday turkeys, tulips, holly, and pumpkins—out of circulation. My approach was to provide the "we try harder" attitude and acts alongside the offenders. Each child got a pumpkin and was encouraged to relate its surface to other comparison surfaces: paper, shingles, velvet, wax, and stones. We discovered the blue, brown, and green specks with magnifying glasses, and then we cut them open to a flood of new responses. Miss La Plume did have to

assure the custodian that not a trace of pumpkin matter would be left. A pumpkin was allowed to decompose in the daily sight of the youngsters as they viewed and recorded the change in hue, texture, and form.

Out of the sixty-two experiences and over fifteen works of art we enjoyed together, one on color introduction stands out. After identifying colors, each child was given an invisible egg provided by Miss La Plume's aunt, an outrageous character made from a feather duster and two screen door springs. We balanced the eggs on our shoulders, elbows, and feet, being careful not to break them. Miss La Plume told us, via a whisper in my ear, that the eggs had colors in them and we could break them on our heads ever so carefully. We tapped, tapped, and the color ran out. "It is now passing over our eyes; what color is it?" "Is it thick or thin?" "How does it make us feel?" "How does it tell us to move our bodies?" These activities were used as a lead into the works of Paul Jenkins and Gene Davis.

I had inherited five hundred egg cartons, and each child got one to use as a house for twelve stones he could choose from a pile that Bunnie A. Rabbitt, a miner friend of Miss La Plume, had left on one of his visits to their classroom. Each child selected twelve stones and deposited one in each "house" in the carton. We arranged them from darkest to lightest, roughest to smoothest, and we listened to them and to what they had to "say." I would be set up for days by their personal and imaginative responses. "Is it a happy or sad stone?" I would ask. "It is a happy stone because it is round and yellow," a child would offer. We compared stones that had been cut in half to aerial views of the county in which we live. We looked at slides and reproductions of sculpture and buildings made of stone, and we got into stretchable jersey bags to "become" sculpture like the works of Arp and Moore. One experience led to another as the children saw new and exciting relationships between the pre work viewing experiences and the works of art. Miss La Plume and her friends provided countless situations for us to ponder, many born weeks before presentation, and some of the most exciting on-the-spot virtues and adversities. Artists and their works filled our days with new discoveries. Both summed up and reflected the discoveries we had made about our environment and ourselves. This, hopefully, gave new meaning and significant form to our lives.

Miss La Plume was offered tenure and enjoys a wide group of friends, and I am cast as her father, husband, or boy friend. Take your pick. I often wondered who the puppet really was. Whatever I was, I was delighted and encouraged in my broadening role as educator through art. Miss La Plume and one of her friends, a pig made of old rubber gloves, often talked of her success. She asked her friend if he would like to contribute to a breakfast for the teachers and he replied, "Why, that would be an occasional investment for you, but total commitment for me" not so for her; she was already totally committed.

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Art educators need to be aware, not only of developments within the profession, but of the problems which face society as a whole, and of the contributions which art education can make toward finding solutions to those problems.

One such concern is education for children with special learning and emotional difficulties, children with exceptional ability, and the socially or culturally different. Environmental education is another critical area. And the development of the aesthetic, expressive, and humane qualities of the individual is an urgent goal for art education at all levels.

The following articles offer some thoughts about these present special areas of need, and describe some approaches which art educators have created to deal with them.

Creative Art and the Emotionally Disturbed Student

Ginny Graves

Discovery Series is an interrelated arts program sponsored by the Johnson County Library system. Classes in creative art and dramatics and an interrelated arts class for preschoolers meet in the four branches of the system. It is essentially an enrichment program, reinforcing and augmenting the school arts curriculum. Although located in an area with large, well-staffed and well-equipped school systems, Discovery Series often ends up as the "thumb in the dike" solution for those groups who do not fit an institutional mold.

Falling into this category is the emotionally disturbed child at the University of Kansas Medical Center, Rehabilitation Unit. A classroom teacher is supplied by the Kansas City, Kansas, School District, but due to budget limitations, there are no extra services provided in enrichment areas. The Medical Center generally fills these gaps with volunteers, but due to the cost of supplies and the nature of the instruction needed, the Center had not been able to maintain a sustained volunteer art program. The Medical Center is now working cooperatively with the Johnson County Library Discovery Series to fill this gap. The Medical Center agreed to produce art supply costs, the Johnson County Library agreed to underwrite the salary of an art teacher. The advantage to the Med Center is obvious, but why does the library wish to incur this expense? This project allows the library to again prove its function as more than a book warehouse, but a community resource. As a resource, it exists to provide not only print materials, but people, teachers, classes, lectures, exhibits, films, and support services for whatever the community's need.

During the past two years, Discovery Series art teachers have worked with two and sometimes three classes of emotionally disturbed children at the Medical Center. All students were educable. None had muscle problems which required special equipment adaptation. The directive to the instructor by Fowler Jones, director of the Children's

Rehabilitation Unit. Teach creative art as you would to any other child. The teachers have not had special education or art therapy backgrounds. Out of personal interest, they did read the background information of the children after several months of working with them. The instructors also work with the classroom teacher in those cases where an individual child is on a reward or point system for behavior. The instructors do not structure their projects or change the format from the creative art classes they are teaching for normal children. It seemed most important to offer these children this creative approach rather than the less stimulating pattern, repetition-oriented type project sometimes used with children who are less educable.

The system has worked out very successfully. The students are involved with the materials and with process. The teacher remarked that she has revised her "subject matter" expectations only in those instances where a child, due to his disability, does not relate to this type of motivation. With those children, she is content when the students are active with materials and processes. The work was not used in diagnosis; the doctors did not question the children about their work; every art work was the property of the child. Since the children are very sensitive to the ways they are being observed, tested, etc., they always know when a particular project is for testing purposes. They were very free with their art work and comments, because they knew their art expressions were not being used in a medical way.

As the current trend for integrating the special student into regular classes increases, the classroom teacher and the art coordinator who teach art to special education students might find this approach helpful. The youth group leader, the Sunday School teacher, and the interested parent all find themselves teaching students with special problems. It should be encouraging to them to know that the usual open-ended creative art approach is possible.

The teacher of art, whatever her training, is especially concerned with the child and his ability to express himself. This individualistic approach with its empathy for the child is the necessary ingredient in teaching children with special problems. Since the normal approach to art is to present an open-ended or creative project with each child bringing to it his own level of skills, and abilities, there is no need to alter this presentation on the basis of mental level or emotional maturity of the students.

In one area, the teachers did reevaluate projects they would normally introduce considering the amount of frustration the project might cause these special students. For example, when macramé was introduced to the older class, the students were very quick to learn the knots, but disliked making "butterflies" to hold the longer cords for a belt project. Macramé activities which involved shorter periods of time, and shorter cord lengths, were more successful.

There were several problems to be solved between the classroom teacher and the art teacher. Such problems are natural in any situation where an outside teacher comes into a classroom. These problems are mentioned here only to show the importance of communication between all teachers. In the younger class, the regular teacher remained in the room. As the need arose, she helped with an art project. If there was no need, she unfailingly joined the class at the end of the work period to comment, question, and praise. This class ran smoothly. However, in another room, two small classes were combined making a total of six students. The two classroom reachers involved, left the room during the art class. Gradually, as enrollment increased, the art teacher was handling thirteen children with no help. Since neither teacher handled such a group by herself in the regular classroom, this seemed an unreasonable situation for the art teacher. Actually, since in all cases the students were on some kind of a reward system monitored by the teacher, behavior improved with the regular teacher's presence,

regardless of her participation. The teachers reacted positively to suggestions from the art teacher and now remain in the classroom. However, it seemed unusual for the classroom teacher, familiar with the problems of her own class, to leave decisions like this up to the art teacher. However, this same freedom was greatly appreciated by the teacher in terms of content planning for the class.

Students at the Medical Center would sometimes request help in research studies they were conducting. One such study required the art teacher to note each time a student said "thank you" or "please" when receiving or asking for supplies. Since there are generally ample supplies available, this study did not seem relevant during the art period. The note taking and continued interruption of rapport between student and teacher was not conducive to the kind of art session generally conducted, although it was easy to understand how this might be readily accomplished in the regular classroom where the instruction was carried out on a one-to-one basis. A second person observer would have handled the note taking if the research student still wished to study this behavior pattern during the art period.

Other matters relating to cleanup, and an insistence on working on the projects for a specific amount of time, did not seem relevant to the art period, although they are part of the routine for the rest of the school day which is very structured. These problems, small that they are, seemed to indicate more than anything else, an unawareness of creative methods, and they point again to the importance of more, and quality, art education study for undergraduate students, to develop this understanding.

I believe that art is an everyday matter, and as such, should be an integral part of the classroom day. The classroom teacher should have the sensitivity and training to be able to reinforce what the art teacher does during her visits. This is only possible when the classroom teacher receives some background in creative art teaching as well as maintains communication with the visiting consultant. This is a necessity for any classroom, regardless of the special nature of the class.

Discovery Series is grateful to the Medical Center and its staff for making this study possible, and to the students who contributed so much to this experience.

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Figure 1

Medical Center comment: M.J. was nine years old when this art work was done. He was referred to CRU because of speech difficulty. The diagnosis: childhood schizophrenia. M.J. excels in tests which require neither vocal speech nor verbal reasoning. When tested, he seemed to enjoy pencil and paper activities. The promise of a chance to draw resulted in a lessening of hyperactivity during testing. He drew with his left hand and grasped a pencil in his fist rather than in the usual thumb and finger grasp.

Art Teacher's comment: M.J. had a wonderful imagination which he used in art. He could make almost anything out of scraps of styrofoam and ribbon, and used the materials in a different way than that presented to the class.

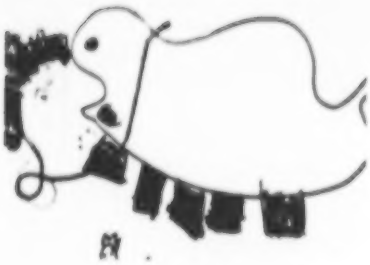

Figure 2
Medical Center comment: B.W. is a white male. He was seven and a half years old when this art work was done. He displays receptive and expressive language deficits and a mild articulation problem. His diagnosis at the time of entering CRU: low level of functioning due to environmental deprivation and perhaps some small organic component. B.W. is now doing reasonably well in school. He is happy most of the time, becoming frustrated when he cannot communicate effectively. B.W. becomes defiant when pressed to do something and will not speak. *Process*: felt tip pen with yarn. B.W. titled picture "A Boy Walking His Dog."

Art Teacher's comment: B.W. was almost always first at the art table, enjoyed his projects, wanted praise for his work, and asked to take the work home. He draws pictures of cars when undirected, but when motivated will participate in whatever subject matter is being discussed. Process: three-dimensional construction with toothpicks, glue, and plastic packing compound.

Figure 3
Medical Center comment: T.P. is a neat black boy. He was eight plus years when this art work was done. He small for his age. The diagnosis when he entered CRU: childhood schizophrenia. His favorite activity is to make things out of mud or any material he can find. He likes to write words such as Ultraman or Aquaman with mud. The only activity T.P. shows frequent verbal response to are TV commercials in the form of magazine advertisements.

Art Teacher's comment: T.P. always came to the art table and started to letter, regardless of the project. With much urging, he might draw a picture but would end up printing all around it. He did not engage in conversation with the other children, but in nonsense conversation with himself. If asked about his work, he would say, "No. No." and become quite upset.

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Upward Bound Art:

An Art Program for the Culturally Different

Rodger W. Bybee

Equal opportunity in education does not exist for everyone. Consider students from inner-city ghettos, rural farms, migrant camps, reservations, and remote regions of the country. These individuals do not have the same educational advantages afforded others in our society. It is depressing enough to consider individuals from lower socioeconomic areas; however, when the population of deprived individuals is considered as a subculture within the country, the problem becomes alarming. The deleterious effects of poverty are transmitted from one generation to the next. Thus problems generated by a subculture of this nature are continually compounded and continue to multiply until something intercedes and prevents the problems from being perpetuated.

It is best to attack the basic cause of the problem as opposed to one outcome of the system or some easily observable effect of the complex situation. Education is one area that can bring about a slowing or reversal in the spiraling perpetuation of the poverty subculture. If a significant number of individuals can be motivated to continue their education beyond high school, perhaps some progress can be made toward reducing the severity of poverty in this country.

The goal sounds good, but deprived students commonly have received a poor education, are underachieving, are not motivated, and have a very low self-concept. These characteristics generally do not indicate achievement in college. The goal seems admirable enough, but can it work? The Upward Bound program is designed to achieve the goal

mentioned by providing motivation to the type of student described.

What is Upward Bound?

Upward Bound is an educational attack in the poverty campaign. The program is government sponsored and presently administered through the U.S. Office of Education. The goal of Upward Bound is to motivate deprived students to continue their education through college. The program provides full-time involvement for secondary school students during the summer and a follow-up program during the regular school year.

Students in Upward Bound must be unmarried, must have completed their sophomore year of high school, and must have an ability that exceeds their present achievement. This is usually determined by achievement tests, past grades, reports from teachers and counselors, and personal interviews by Upward Bound staff. The family income cannot exceed the maximum level for poverty, and the potential student must receive a recommendation from a teacher, counselor, or principal.

Generally, Upward Bound programs have a core curriculum of communications, mathematics, social science, science, and the arts. Most programs also include other electives including ethnic history, music, and recreation.

Upward Bound is unique in many respects. One of the main goals from a teacher's point of view is that elusive thing called "motivation." In Upward Bound there are no grades or reports to parents. Nobody fails Upward Bound. The teacher must provide motivation based on involvement, interest, and relevance. In short, the teacher must truly teach.

Upward Bound programs emphasize the individuality of each student. They are designed with a recognition of the student's environment and its influence upon him as a learner. The students receive a great deal of individual attention, freedom to pursue interests, materials that are relevant, and teachers who are willing to listen. Confinement by poverty prevents the release of the latent potential within the individual. Quite often the public school teacher simply does not have time to work on an individual basis. The development and concern for this potential must be transmitted to an individual before he can think, learn, and behave in a manner that will help bring him out of poverty.

Another important aspect of the program, perhaps the most important, is a concern for the individual's self concept. Providing many opportunities for positive achievement and meaningful involvement are paramount to the program. Help and opportunity are provided for the individual through people who care. Hopefully, as a result of this effort some students will go on to college.

In Upward Bound, education is viewed as an extension of past experiences, involvement in new areas, and enrichment of areas already encountered.

With some understanding, background, and insights into the goals, the philosophy, and the students of Upward Bound, an examination of the art program and some applications for art education in general should be more meaningful. The curriculum and approach described below was utilized during the summers of 1969 and 1970. The Upward Bound project was located at the Laboratory School, University of Northern Colorado, Greeley, Colorado. The number of students exposed to this art program is approximately one hundred. These groups have been approximately evenly mixed racially.

An Upward Bound Art Curriculum

The total art program was designed upon the basic premise that there will be positive achievement by the students. This rationale considers the student's self-concept and its role in the process of behavioral change. Every possible avenue was pursued to cause an evolution from an often negative or low self-concept to a positive self-concept. This was accomplished through positive reinforcement, showing individuals they could achieve, avoiding anxieties that could be aroused by a reward-

punishment evaluation, and avoidance of a conflict between self-concept and need-satisfaction. Beyond the psychological terms associated with self-concept, the most important factor for the classroom teacher to consider is simply this: recognize the importance and significance of this complex psychological phenomenon in the educative process. Ideally the art projects were to be initiated from interest or intrinsic stimulation. For the Upward Bound student the program could evolve from one that was structured to one in which individuals worked on their own projects. Essentially, there were two phases to the program: a structured phase and individualized phase. The two phases were not dicotomous; they were more continuous.

The Structured Curriculum

A structured sequence of short units designed to introduce the beginning student to the realm of art was the first phase of the program presented. In the structured program there was room for the individual to develop ideas and technique. From the beginning a philosophy of inquiry and discovery through involvement was utilized. Art is what results from the active involvement of an artist in his work. It is not what is written about, lectured on, read, or demonstrated. Art was thought of as a verb not a noun. Simply, art is what artists do. With this concept the Upward Bound students were thrust into art. Short discussions and demonstrations were used when introducing a new area in the structured program. The project areas introduced in the structural sequence included: drawing, painting, ceramics, collages, tie dye, carving, beads, and macramé. The unique aspect of the program was the approach, not the content.

The new media were introduced through very brief demonstrations. The students were provided materials and encouraged to experiment and explore the media. They were encouraged to "mess about in art" for a short time. Few, if any, abused this statement; most did experiment with media, technique, and subject matter. The students would inquire into the medium, find ideas, explore the ideas, and experiment with the medium again. Every attempt was made to get the students involved in art. Once they had experienced or encountered a medium, they slowly started to reach out of the area and grasp for some knowledge or organizers to make the encounter more meaningful. At this time it became the teacher's role to provide the direction, ideas, and methods for obtaining meaning from the encounter. It resulted in more than "messing about in art." Actually, the "messing about" approach was only the first section of the structured approach. The second section was an "invention" discussion or activity. At this time the teacher would "invent" for the student some of the concepts related to art. Principles of color or design were introduced after the student had experimented with the medium. Students can become involved with many of the concepts or principles of art without actually knowing the concept. It is thus important to invent this for them. Perhaps that briefly described the first part of the art program. The following is the individualized section of the program.

The Individualized Curriculum

The second phase was an individualized approach structured on student interest. It could be implemented at *any time*; however, the student must be the initiator. After the student had found an area of interest, the materials were provided and work began. Individual consultation about the project or area preceded the work. A conscious attempt on behalf of the instructor was made to help with fundamentals of design, color, and techniques. Even though a student was working individually, he could participate in a portion of the structured units if he so desired. All students were provided with an outline of the structured program. If the student working on an individual approach completed a project, a new project could be started in the same or different area, or he could return to the structured phase of the program.

Reflections on Upward Bound Art

It is encouraging to report the two-phase approach to an art curriculum was successful. The class started together and slowly diverged as individuals pursued art out of their own interest. The idea of going from a very structured and rigid sequence to an open and free program worked with this group of students. For many of the students, this was the first time they had actually produced something for which they received recognition. It is difficult to describe the excitement shown by some of these individuals when their work was displayed. They were proud; they received recognition from staff and peers. For the most part the product, from an artist's point of view, was only average for this age group. Most students had several pieces of work displayed sometime during the summer. The reasoning behind the display of average or poor work was an individualistic and humanistic motive predicated on the basic concept of the program, that is: *there would be positive achievement by the student.*

Too often we are overcome by the need for knowledge and cognitive development, and subsequently we reward only this type of achievement. During this program, motivation was shifted from the extrinsic realm—grades, failure—to the intrinsic realm—interest, relevancy. A good attitude toward art developed in part through a subjective evaluation of each piece of student work. During the subjective discussion it was easy to talk about the good points and the bad points within a particular art product. The good attitude developed through a lack of anxiety usually associated with evaluation. The students accepted this type of individual evaluation and very often improved the work immediately.

For a time the concepts of art were secondary, and the individual was primary. Focus was placed on media, with current topics for motifs. Once the individual had an interest in and involvement with art, it was easy to discuss concepts such as color, theory, or composition as they related to *his* work of art.

As a result of this approach used in Upward Bound art, several important factors evolved: first, discipline problems all but vanished due to involvement; second, the students enjoyed art because they experienced success; third, the student's self-concept was increased through a lack of anxiety associated with evaluation; and fourth, the students developed an appreciation for the process and product of art.

There were more students who voluntarily stayed for extra sessions and classes than in any other class. Individuals in this particular group voluntarily attending class is certainly the exception, not the rule. I feel there are some specific reasons for this: the concrete level of operation, an atmosphere free from evaluation, the immediate feeling of accomplishment, and reward associated with completing a project and having an opportunity for its display.

Implications for Art Education

Lessons learned from teaching art to the deprived have an application to the general area of art education. The ideas could benefit any art program.

An Art Program Should Focus on the Environment of the Student as a Point of Departure from the Art Experience. Most students have a fairly restricted environment. As art teachers, we should seek the elements familiar to the student as focal points in the art program. Through environmental art, the experiences of the student can be extended, and new areas of interest can be introduced. This should not be viewed as an omission of basic art concepts. It is, however, a different approach to the same goals. Rather than starting with basic concepts, the student starts art by relating to his perceived world. A set of percepts are developed, and finally generalizations evolve through teacher direction. This would include the extension of the concepts to the larger realms of art. For example, "not only is composition important in your picture, it has always been important. See this Cézanne . . ." History was used effectively as a generalizing ex-

perience. However, this was not a main faction of the Upward Bound program. It could have been had the program been longer. It could be in the average classroom.

An Art Program Should Utilize the Inquiry Approach to Learning the Basic Concepts of Art. The basic teaching sequence is *exploration, invention, discovery, and generalization*. This sequence is a shift in emphasis and timing. During the exploratory phase, the student actually becomes involved with the materials and medium to be used. The student has the opportunity to mess about with his ideas, materials, and technique; however, the teacher has focused and directs the student exploration by supplying specific materials, for example, painting materials. The actual exploration laboratory can be introduced with a prelaboratory discussion utilizing questions specifically designed to arouse or prime the interest of the student.

The invention portion of the learning sequence can be accomplished either as a group discussion or on an individual basis as the instructor visits with students. The students can work out many concepts on their own; however, they may have difficulty verbalizing about them and using the correct terminology with the concepts. Thus, it becomes the role of the teacher to "invent" or tie together the experiences through the introduction of concepts. The invention portion of the learning sequence will be more meaningful after the student has explored the materials.

The discovery phase is a series of activities in which the student applies the invented concepts in a series of activities or projects. Once a concept has been invented, the student should become involved in a direct application and reinforcement of the concept to different areas of art.

A generalizing experience can expand and extend the student's realm of understanding by applying the concepts developed to the larger world of art, for example, history.

An Art Program Should Utilize Intrinsic Motivation. It is possible to use student interest as a motivation for the experiences of art. The teacher should attempt to provide a unifying experience at the student's level of understanding. Likewise the teacher should allow for a diversity and divergence of interest, and subsequent motivation on behalf of the student. It is time we moved toward the intrinsic in education. I am sure if we serve the effective, the cognitive will develop. If projects, themes, and materials are relevant to the student, the individual will slowly take an interest in art and motivate himself. This is very difficult to achieve but should be attempted.

An Art Program Should Utilize an Individualized Approach for the Maximum Release of Creative Potential. In most art programs this is already done to some extent. It is important enough, however, that a reminder does no harm. The program described earlier made every attempt to release individual potential; at the same time it had a structural core. There was little problem with discipline due to the individualized aspect. Projects were student-initiated and teacher-directed.

An Art Program Should Recognize the Self-Concept as an Important Factor in the Learning Process. A major component of the personality and resulting behavior of the individual, is the self-concept. The self-concept is a complex psychological phenomenon resulting from the myriad of experiences affecting the individual. Simply defined, self-concept is the way an individual perceives himself both consciously and unconsciously.

The art teacher should consider the role of self-concept when attempting to effect changes in individual behavior. Any art program should provide opportunities for students that will result in good inferences about themselves. Art teachers have a unique opportunity in this respect. Specifically an art teacher can help develop a positive self-concept through the following ways: be a reliable source of evaluation; provide opportunities for students that result in good inferences about themselves; allow individuals to achieve goals im-

portant to the group, give responsibilities and positive reinforcement to the students. The art teacher thus becomes an instrumental factor in the evolution of a positive self-concept.

In any Art Program the Teacher is Still the Crucial Variable. It is the teacher as a human being, communicator, and listener who reigns paramount. It has been and it will continue to be. All suggestions and ideas are worthy of consideration, but in the final analysis it is the teacher that makes the difference once the door to the art room is closed. But, as it turns out, it is not the teacher's *knowledge* that is the crucial variable in the classroom. What then are the qualities that constitute a good teacher? These are qualities we all know and could identify: sense of humor, ability to communicate, flexibility, concern for people, in short the ability to develop growth in an individual personally and intellectually. The good teacher realizes when and how these two aspects of the individual must be developed.

Whether a program as outlined in the article, or any program, works is contingent upon the teacher and his ability to develop a trusting relationship with the students.

Summary

At the present time education for the culturally different is a concern in this country. Many of the lessons being learned from the inner city and other areas characterized by meager economic resources are lessons that can be utilized for the betterment of the total educational system. The deprived areas are reflecting the inadequacies of our educational system. The reflected image could be refracted in directions to improve education for *all* students, not just the deprived.

Centering on education as an extension of past experience and focusing on future experience, an art program can be designed to help deprived students develop self-direction and increase their self-concept. The program would be individualized and humanistic. Through teaching in the affective domain, an intrinsic motivation is achieved, and the outcome includes development in the fundamentals and basic skills of art.

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The term "messing about in art" is borrowed from an article by David Hawkins entitled "Messing About In Science," *Science and Children*, Vol. 3, February, 1965, Page 59.

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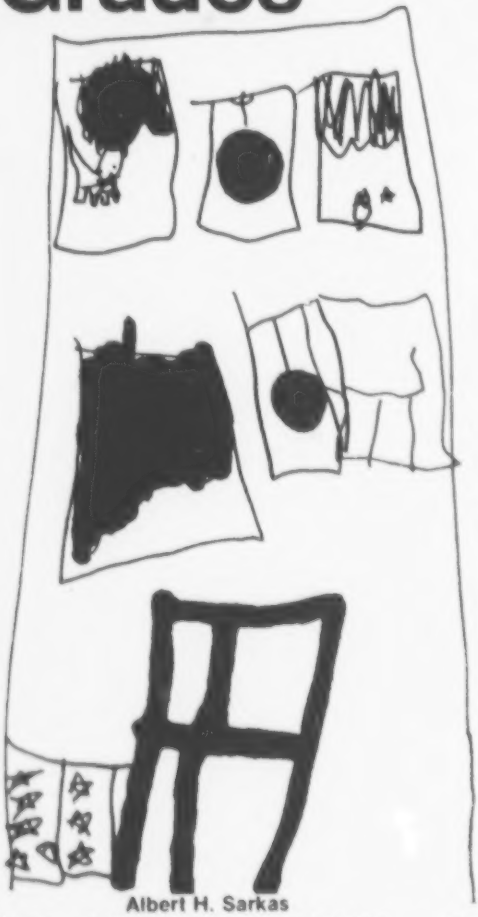
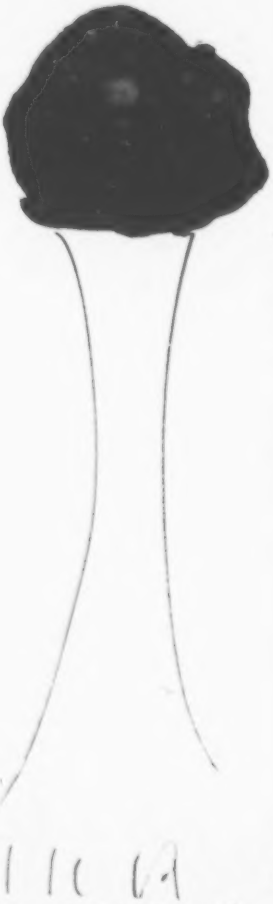
Environmental and Aesthetic Education for the Primary Grades





Albert H. Sarkas

Young children in the primary grades will be more aware of beauty if they are involved with it. If they participate in the creative process, they will usually become more aware of the influence of the art forms around them; for the aesthetic relationships experienced in creating art can make children more

sensitive to the aesthetic qualities of art forms in their daily experiences. They can learn to enjoy seeing and sensing these qualities.

Environmental education is of great concern to all of us today. Since the quality of the environment is deteriorating at a rapid pace, the schools must assume the responsibility for educating children to assume an active, critical role in their environment. And this must start in the primary grades and continue throughout the school years.

Children instinctively relate to nature, but they must be taught to observe, and to see the existence of natural order in all sorts of nature forms. They must be taught to see the aesthetic relationships in art forms that man has created. Children have a natural urge to create and to share their experiences. If a creative teacher opens their eyes and provides opportunities for them to see relationships in their environment, children will grow in aesthetic awareness.

For many years creativity and self-expression were the main focus in art education. Much of this was perpetuated by the art teacher's own experiences as an artist, based on a process and or product background. Many art teachers depend on teaching experiences that go back to their college years, which have not been revitalized through continuing education. Too much time may be spent on demonstrating and directing art products in the classroom, and too little time on "talking about art." The art object that the child produces eventually will be discarded, but the understanding that has taken place in the production of this object is what will remain with him for the rest of his life. It is important to develop an understanding of what art is all about. Art teachers must be concerned with the function and purpose of art in aesthetic expression and communication and with how the arts help the child understand himself and the world around him.

Today there is a new awareness of our relationships to one another and to our environment. There is concern for experiencing our surroundings through the senses. The child's relationship to his environment is dynamic and creates patterns of activities that are the bases for insights and judgment, but the child must be educated to focus a perceptive and critical attitude upon his surroundings.

Ecology and art go hand in hand. Art teachers should examine the many dimensions of ecology and help students become aware of them. Through creative art teaching, children can be made more aware of their role in a society that is ever changing.

For the school art program to be more effective in nurturing a visual, aesthetic, and sensitive maturity in children, meaningful objectives should be stated. Time should be provided for children to observe and become familiar with both nature and art. An opportunity should be provided for children to experiment with materials, explore ideas, and discover our man-made and natural environment. Some of the objectives of the art program may consist of continuous learning experiences that include two- and three-dimensional art activities related to examining the environment. There must be a continually broadening relationship of the child to art and to his immediate surroundings.

Environmental aesthetic education must be started early in the child's life. For the young child in the primary grades, the world is relatively limited. The most important environment for him is his home and neighborhood. This, coupled with the contrasting space organization of the school and the route the child travels between home and school, could be the bases for any discussions or activities related to the nature of the environment. Even here a rather simple, elementary approach can open doors that will lead to a greater perception of natural and man-made things in the child's home and community.

One emphasis may be on the physical characteristics of the home, backyard, and playground. Where is the trash stored in the home? In what condition is the home? The teacher should make the child become aware of the many ways he can help to curb pollution and to conserve our natural resources. Focus should be placed on the natural elements of the school and home, such as trees, bushes, flowers, rocks, and the sky above. Many points of interest can evolve from these experiences. This can be the beginning of opening young eyes

to perceive things around them which are too often missed. It can be the start of an understanding of design concepts. This closer look at the immediate surroundings can help the child develop a greater awareness of his world and a more discriminating and selective taste.

In the kindergarten and first grade, children can be taken on "seeing walks" in the vicinity of the school. A discussion of the colors, textures, and shapes they have seen, and a follow-up of drawing and painting experiences will make children more conscious of what they have observed. Each child can express personal ideas about what he experiences and can identify features that imply good utilization of the environment. Group projects, such as murals concerning the environment, can increase awareness and at the same time can contribute to the ability of children to share ideas and work with one another. Picture books which concern ecological ideas are easily accessible and should be introduced to the children, and films on ecology and environmental topics can provide further ideas. When the projects are completed, teachers and pupils can evaluate the results and arrive at a more meaningful understanding of both the condition of their environment and the place of the visual arts in relation to it.

In the second grade, art activities should be expanded to provide a better understanding of concepts and skills involved. The natural curiosity of the child should be encouraged in his use of materials and a growing familiarity with their characteristics. As the horizon of the child's world broadens and the boundaries of his experiences expand, emphasis may be directed toward taking a closer look at the local community, becoming more concerned about conditions there, and deciding what his role may be in regard to improving its aesthetic quality.

In the third grade, reflecting the children's growing maturity in various forms of visual expression, a particular emphasis may be placed on the visual elements of design organization. Children should now critically investigate the components of the local environment and learn to discriminate between that which is attractive in contrast with the ugliness that exists. After field trips to a local park, local factory, the playground, etc., children may be asked many questions for discussion. What is it that sets these areas off as exciting and exhilarating places to visit? What of the landscaping, if any? Is there natural beauty involved? What has man contributed to the aesthetic appearance of these locations? Such questions can be the basis for many meaningful art activities for the children to pursue.

Perceiving, performing, appreciating, and criticizing must start early in the school art program. Through discussions and activities, children can learn to discover relationships and make personal judgments. Their responses will be based on feelings and interpretations that are sincere and honest. Children express in art what they have experienced, and a creative teacher will seek ways to expand their experiences.

The art teacher who strives to develop aesthetic perception in children must also have this sensitivity himself, and "practise what he preaches." He must be willing to devote time to assume a critical role in his environment and to develop a creative eye capable of exploring form and order through personal observations. This must be a never-ending venture which will add richness, excitement, and meaning to his daily life. He must have also a desire to share these experiences with the children in his classes. It is the teacher's task to explore ways of expanding children's sensitivity while they are still in their formative years and to provide optimum opportunities for positive experiences in the classroom.

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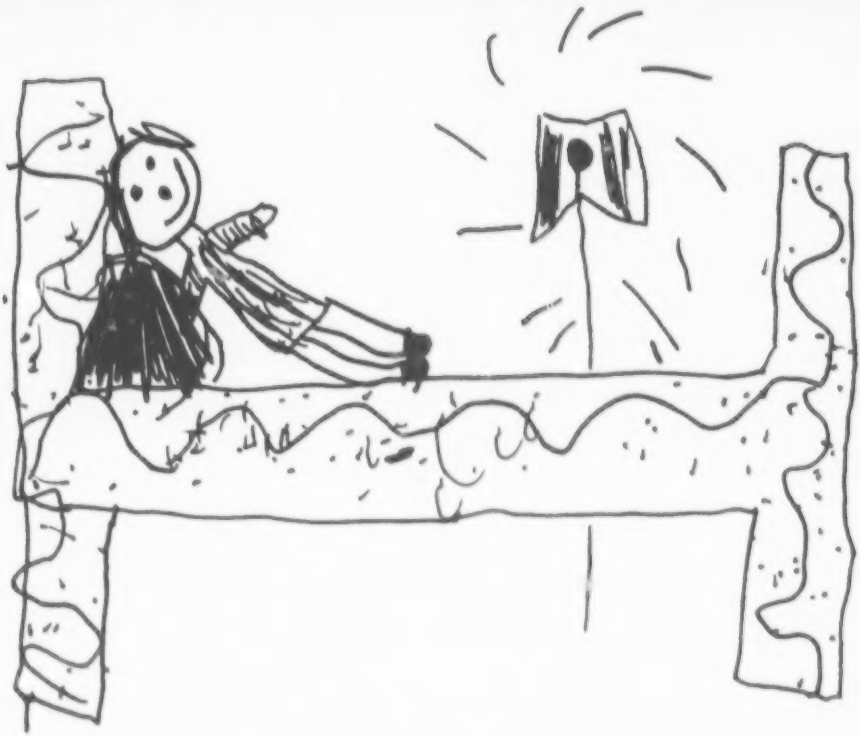
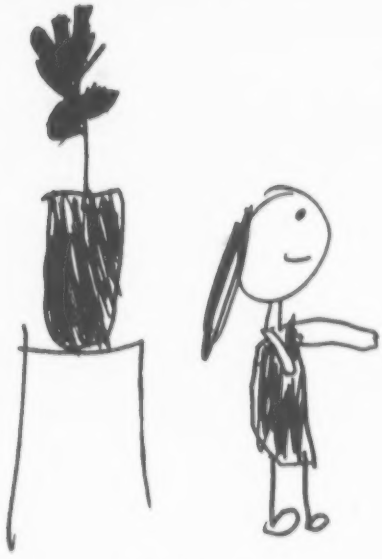


The last article in this collection deals with our own attitudes. We have allowed ourselves to be what Sylvia Corwin calls "low man on the school totem pole."

One step toward alleviating our position and enhancing the respectability of art education within the school curriculum is to be well read in our own field. This compilation of articles is one attempt to assist us in that effort. We must become more cognizant of the many needs, issues, and approaches in all areas of art education. We must be more aware of all aspects of our profession. We must constantly broaden and deepen our own views.

Complacency, self-centered divisiveness, the familiar and easy way—there is no place for these. Challenging ourselves individually to know, to care, to be open to others, and to keep growing—this is our real problem, and "The Time Is Now" to do so!

Making is Not Enough



John Stewig

American art teachers who work with young children are advocates of John Dewey—whether they know it or not. For, in the main, they practice what he preached: learning through experience. The vast majority of elementary art teachers plan and direct an involvement program, designed to have children experience the challenge of creating, and of making projects using a variety of materials. Many children have progressed through such programs and have gained the values so well described by writers.

A New Component

Yet new voices are raising a question. Is making enough? Several articulate spokesmen have pointed out the need to add another dimension to the elementary art program, a component until now relatively unimportant in art for young children. The proposed segment may be called art appreciation, aesthetic awareness, or visual sensitivity, among other terms. The words are unimportant. What is crucial is that writers are suggesting children must become more aware of the world of arts around them, of the multitude of avenues through which man has expressed his ideas. The goal of this proposed stand for elementary art curricula is an increased visual sensitivity, a conscious development of children's ability to interrelate throughtfully with objects in their visual environments. This new curricular strand complements the already well developed emphasis on making art objects.

Helping heighten children's visual awareness demands a new kind of knowledge from art teachers. Information is not enough, despite the fine backgrounds many elementary art teachers have in this area. Wide acquaintance with art history, aesthetics and criticism, and environmental studies make the art teacher of today much better able to develop this new aesthetic awareness than were his predecessors.

The Role of Books

Yet another type of knowledge is necessary: knowledge of sources of information on children's levels which deal with such topics. More specifically: it is important that elementary art teachers know about the wealth of books concerning

various aspects of art which may be shared with children. These form a vital core of materials to enhance and expand the child's understanding of man as a creator. Such books also heighten children's awareness of ways in which man shapes and reshapes his visual environment. Books are, thus, an important resource in this new curricular emphasis.

What kind of books are available for the art teacher's use with children? Recent books can be grouped into several categories.

1. *Artists*

Bearden, Romare, and Harry Henderson. *Six Black Masters of American Art*. Doubleday, 1972.

A personal, biographical approach is used to tell of the lives and works of six black artists, representing a variety of media and styles. The text is lively, although the reproductions are unfortunately small.

Forsee, Aylesa. *Frank Lloyd Wright*. Macrae Smith, 1959.

Intended for upper grade children, this biography is quite detailed—full of anecdotes which help tell the life story of America's most famous architect. Deals not only with his professional career, but also with his personality and private life.

Jacobs, David. *Master Painters of the Renaissance*. Viking, 1968.

Jacobs gives a readily understandable explanation of the term Renaissance, and gives background of the period before discussing the work of ten artists with widely varying concerns.

Ripley, Elizabeth. *Winslow Homer*. Lippincott, 1963.

One of several excellent volumes by Mrs. Ripley, the book is profusely illustrated with reproductions (all black and white). Wood engravings, lithography, watercolors, and oils are included. The style is easy and straightforward; there is a helpful bibliography and index.

Williams, Jay. *Leonardo da Vinci*. Horizon Caravel, 1965.

This pictorial and textual presentation is of Leonardo as artist, engineer, inventor, scientist, and universal man. Eleven paintings generally attributed to Leonardo are reproduced, as well as sketches from his notebooks.

2. *Elements of Art*

Borton, Helen. *Do You See What I See?* Abelard-Schuman, 1959.

An unusual book which can develop visual sophistication. Vocabulary is difficult but the text is necessary to interpret the illustrations. The book can be used as a group activity for younger children with teacher guidance. Composition elements are considered: line, shape, space, and colors.

Downer, Marion. *The Story of Design*. Lothrop, Lee and Shepard, 1963.

After an introductory discussion and definition of design, the author points out its universal use and purposes. Large photographs of art from many eras and locations reinforce the text.

Kampmann, Lothar. *The Children's Book of Painting*. Van Nostrand Reinhold Co., 1971.

This lively text, a conversation between two papier maché children, shares a wide variety of ideas about painting. The illustrations are rich and vibrant, and reflect the German art educator's concern that children understand art.

Kuskin, Karla. *Square as a House*. Harper and Row, 1960.

Kuskin evokes imaginative concepts of abstract qualities. She asks: "What would you be if / You were square, or soft, or red, or loud? In each case, several choices are suggested. Illustrations are widely varied in technique.

Schlein, Mariam. *Shapes*. William Scott, 1952.

The author presents a view of why things are shaped as they are. A brilliant little book to help train a youngster's eye and make him aware of design and form. An older book, but one of the best available.

3. *Our World and its Architecture*

Downer, Marion. *Roofs Over America*. Lothrop, 1967.

The book is concerned with the changing architecture of roofs, and includes representative selections from the seventeenth century through our era. The sensitively designed layout features excellent, full-page paragraphs.

Hirsch, Carl S. *Cities are People*. Viking, 1968.

The history, functions and problems of cities are described in this long, but interestingly written book. For intermediate grade readers, it synthesizes sociology and aesthetic concerns.

Moore, Lamont. *First Book of Architecture*. Watts, 1961.

Architecture is considered chiefly from the basis of function: worship, living, earning, and other purposes. Each section gives famous examples to illustrate differences in style and suitability. Includes descriptions of principles of architecture, trends, improvements, and details.

Rogers, William Garland. *What's up in Architecture: A Look at Modern Building*. Harcourt, 1965.

A lively, informative book, written with conversational ease and authoritative familiarity. The author discusses trends, styles, leaders, great buildings and bridges, and city planning.

Sullivan, George. *Understanding Architecture*. Warne, Inc., 1971.

The book explores architecture, both aesthetically and structurally, to increase the reader's understanding of the human spirit and aspiration. Beginning with Greek architecture, the book continues through the twentieth century, introducing leading architects and trends they began. Technical terms are clearly explained and many full page photographs are included.

4. *Art from Other Times*

Baumann, Hans, *The Caves of the Great Hunters*. Pantheon, 1962.

Baumann gives a readable account of the Lascaux caves' accidental discovery and the art treasures therein. Simple line drawings augment a generous supply of color photographs. Interesting maps show locations of other caves.

Glubok, Shirley. *Art of India*. Macmillan, 1969.

Another book in the long series of distinguished books by this author, this one is factually meticulous and artistically delightful. Ms. Glubok is here concerned with the sculpture, paintings, bronzes, and temple groups of Indian art. See also: *The Art of the New American Nation*. (1972).

The Golden Book of the Renaissance. Golden Press, 1962.

This beautiful book, adapted from the earlier Horizon book of the same name for younger readers, captures the interest and appeal of the era. Politics and religion form significant parts of the book with a stimulating text and compelling visual appeal.

Price, Christine. *Made in Ancient Egypt*. Dutton, 1970.

Using time charts and maps, Ms. Price details the development of Egyptian art from 3100 to 332 B.C. A diversity of forms are included: architecture, jewelry, paintings, sculpture and carving. Like most of her books, this requires a mature reader. See also:

The Story of Moslem Art (1964), *Made in the Renaissance* (1963), and *Made in the Middle Ages* (1961).

Sankey, Denny and Filmer. *The Bayeux Tapestry*. Atheneum, 1966.
The tapestry, depicting the story of the Norman Conquest of 1066, is unveiled section by section with text to describe each part. The color reproductions are excellent, the layout uncluttered, and the story simply told.

5. *Art From Other Places*
Beck, Barbara L. *The First Book of Palaces*. Watts, 1964.
Thirty palaces from all over the world are illustrated and described, including short stories of their history and former occupants. A wide variety of architectural styles is represented.

Downer, Marion. *Children in the World's Art*. Lothrop, 1970.
Art from many different countries, and virtually every period of history is included in this wide-ranging report on how artists depict children. The large book includes many full page reproductions.

Glubok, Shirley. *The Art of the Spanish in the United States and Puerto Rico*. Macmillan, 1972.
The author traces the Spanish settlers' spread through the new world. Spanish words are introduced when an artifact is described; these as well as the usual fine reproduction in a Glubok work, make a valuable introduction to this ethnic art.

Spencer, Cornelia. *Made in Japan*. Knopf, 1963.
A fine informative book, attractively illustrated with a section of photographs. Chapters describe houses, temples, pottery, metalwork, painting, and festivals. Broad in scope and detailed in treatment, it is smoothly written, and well organized.

6. *Art Processes*
Fisher, Leonard Everett. *The Shoemakers*. Watts, 1967.
One in a series of books dealing with colonial American arts, this includes the history and techniques of the craft. The series is distinguished by the fine scratchboard drawings by the author. See also: *The Weavers* (1967), and *The Glassmakers* (1964).

Hunt, Kari, and Bernice W. Carlson. *Masks and Mask Makers*. Abingdon Press, 1961.
The authors begin with a discussion of the purposes of masks: disguise, theatrical performance, and protection, among others. The text describes masks in various societies and related legends and ceremonies. Photographs of each type of mask are included with captions indicating sources.

Ogg, Oscar. *The Twenty-six Letters*. Thomas Y. Crowell, 1971.
Beginning with earliest man, his implements and culture, the book traces three centuries of the history of writing from earliest cave paintings to modern linotype. Numerous drawings in red and black stimulate interest in alphabets and typefaces.

Paine, Roberta M. *Looking at Sculpture*. Lothrop, Lee and Shepard, 1968.
This elegantly designed large book features many clear black-and-white pictures. The sculpture includes examples ranging from a glazed brick relief lion of Babylonia to contemporary thread and masonite constructions.

7. *Just Beautiful Things*
Kessler, Leonard. *Art is Everywhere*. Dodd, Mead, 1958.
Kessler's book, subtitled, "A Child's Guide to Drawing and Painting," is filled with his informal drawings. The simple text

encourages young children in making pictures with delight.

Kirn, Ann. *Full of Wonder*. World, 1959.

A unique book with great visual appeal. Miss Kirn describes the rubbing technique, and illustrations included, though varying in quality, are beautiful and interesting. The text has a pleasant lyric quality.

Reiger, Shay. *Our Family*. Lothrop, 1972.

The author shares with the reader her own family through sculpted representations she has created. The clear photographs of her sculptures introduce children to a contemporary, and simple style. Jewish culture and tradition are lovingly depicted. Another equally fine book by the same author is *Gargoyles, Monsters and Other Beasts* (1972).

Weisgard, Leonard. *Treasures to See*. Harcourt, Brace and World, 1956.

In brief text and excellent drawing, Weisgard takes readers through a large art museum, showing many different exhibits found there. Illustrations are representations of the types of things found in a museum, rather than actual reproductions of art works.

Further Sources

Interested in adding a visual awareness component to his elementary art program, the art teacher may be unaware of sources to consult in learning about new books. Beyond the list above, how does an art teacher select new books for children? There are several sources, including the latest editions of American Library Association's *Books for Children*; Patricia H. Allen's *Best Books for Children* (Bowker); Mary V. Graver's *The Elementary School Library Collection* (Bro-Dart); Flora S. Straus' *Children's Books of the Year* (Child Study Association); and Evelyn C. Thornton's *Bibliography of Books and Children* (Association for Childhood Education International).

Certainly books for children are only one small part of a vital and developing aesthetic awareness component in the elementary art curriculum. The art teacher will plan a wide range of seeing, sensing, and experiencing activities for his children which do not involve books. Knowing about such books for children, however, can add richness to the visual sensitivity component in elementary art programs.

John Stewig is associate professor of curriculum and instruction, School of Education, University of Wisconsin at Milwaukee, Wisconsin.

NOTES

[1]John Dewey, *Art as Experience*, Putnam, 1958.

[2]An extensive statement of the strengths of such programs is included in John S. Keel, "Art Education, 1940-1964," in *Art Education*, 64th Yearbook, National Society for the Study of Education, 1965, pp. 35-50.

[3]Statements of the need for such a component have been made by Elliot W. Eisner, "The Promise of Teacher Education," *Art Education*, March, 1972, pp. 10-14, and by Merle Flannery, "Aesthetic Education," *Art Education*, May, 1973, pp. 10-14, among others. A very complete identification of five crucial objectives for this curricular strand is made by Wellington J. Madenfort, "Aesthetic Education: An Education for the Immediacy of Sensuous Experience," *Art Education*, May, 1972, pp. 10-14. More extended treatment of the topic is available in John M. Pickering, *Visual Education in the Primary School*, New York: Watson-Guptill, 1971; in Phil H. Rueschoff and M. Evelyn Swartz, *Teaching Art in the Elementary School*, New York: The Ronald Press, 1969; and in Manual Barkan, et.al., *Guidelines: Curriculum Development for Aesthetic Education*, St. Ann (Mo.): CEMREL, 1970.

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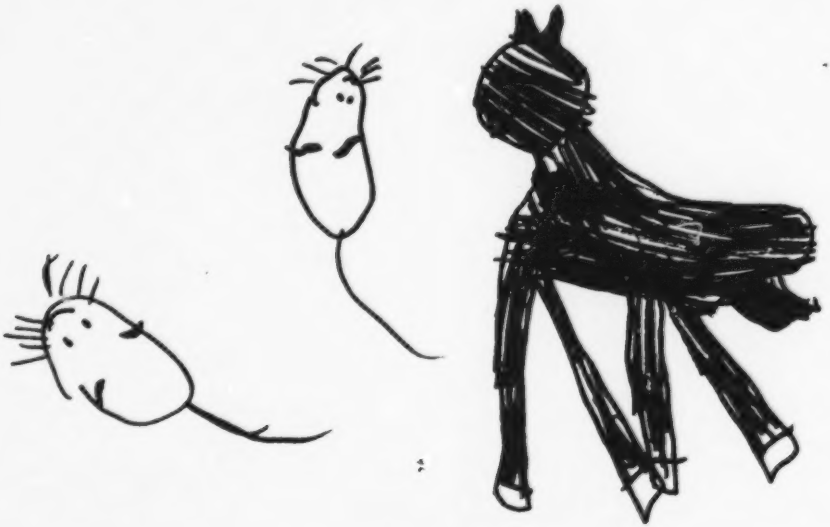
The time is now



Sylvia K. Corwin

It's a fact of school life. More often than not, art teachers recognize it early in their professional careers and devote considerable time to denying or decrying it. Yet, the situation remains unchanged: *The art teacher is low man on the school totem pole.*

Nor is the low priority given the visual arts reflected solely in skimpy budgetary allocations. In myriad administrative choices, in routine decisions about equipment, space, time, and personnel, most of our colleagues furnish consistent proof of the poor esteem with which they regard the visual arts.

Perhaps it seems worse this year because inflation is noticeably shrinking the buying power of tax dollars earmarked for education. Gradually, the funds disappeared, and with them went art activities. In June, the colleges graduated qualified and eager teachers far in excess of available positions. Scores of experienced teachers also found themselves without employment.

Why does it seem that, in the face of a financial squeeze, the art program is the first to be dropped? What can *we* do to make the school hierarchy comprehend our key role in the total reality of life? I put this question to three New Yorkers whose work brings them into contact with teachers of art.

Philip Yenawine, associate in charge of High School Programs at the Metropolitan Museum of Art responds:

> *It's time art teachers started to think of themselves as* professionals. *It has been proved that art is not a peripheral activity. Art can be central in getting kids to express themselves, in helping non-readers use symbols, in providing opportunities for young people to experience many phenomena without fear of failure.*

Curator at The New York Historical Society, Mrs. Mary Black, urges us to be more *intellectual:*

> *Art teachers can do much to eradicate the notion that art class is "fun and games." Teachers of art must expand their mentalities. They will not*

only help themselves and the art field, but they will teach better when they combine ideas, and bring history, literature . . . the world . . . into the art room. Art teachers must prepare themselves for encounters with the museum.

At The Bureau of Art, Board of Education for New York City, Acting Director Stanley Rose stresses the importance of raising the *art-consciousness* of parents:

Let art teachers set up cooperative workshops of parents and children in each community. The parents, participating side-by-side with the children, will experience the complexity and the value of creative activities.

In this way, Mr. Rose predicts, parents will become advocates of quality art education. Unlike other critics who offer advice from outside our classrooms, these experts enjoy the kind of perspective that sharpens their observations and renders their suggestions practical. They really want us to succeed.

Anyone with first-hand experience in art education appreciates the essential nature of our contribution to secondary school students. But, today, when it is imperative that we improve our image within schools threatened by economic crises, "being aware" is no longer enough.

Together, art teachers must conduct an active campaign to communicate our educational worth to the non-art, anti-art people, in other words, to the majority.

We must convince the skeptics, by our performance, that "art instruction eventuates in increased aptitudes in visual speed and accuracy." We can no longer afford the luxury of playing yesterday's art teacher role: sign-painter, jack-of-all-grades, baby-sitter, decorator, doodler. We must demonstrate, visibly, how a sound high school art program does more than open the door to reading and problem-solving for many youngsters. We must show how cumulative, exploratory, and developmental art experiences bring exciting, new dimensions to learning – in all disciplines – for all children.

Vigorous efforts of art teachers can bring parents and the general public to realize the values of art in education and society; can motivate school administrators to *want* more art in general education programs; and can lead students to value the experiences offered.

Such is the case at John F. Kennedy High School in The Bronx, New York. Principal Robert R. Mastruzzi is appreciative of the visual arts as a communication link, and students know that art is for *everyone* in the school. Course offerings are planned so that all students take basic courses in two- and three-dimensional art; in addition, there is a range of intensive art electives. For those interested in careers as fine or commercial artists, art educators or therapists, there is a three-year career sequence, too.

In every school, every day, art teachers must demonstrate forcefully the value of our subject. Our collective ingenuity, talent, and intelligence must be directed to translating the language of art to our colleagues, at each level of school authority. And we must surely reach out to include parents and the community in our efforts.

The time is now!

Sylvia K. Corwin is assistant principal and supervisor of art at John F. Kennedy High School, The Bronx, New York.

REFERENCES

[1] Ronald H. Silverman, *Developing and Evaluating Art Curricula Specifically Developed for Disadvantaged Youth*, U.S. Department of Health, Education and Welfare, Office of Education, March, 1969. Project Number 6-1657.

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